

THE MAKING OF A TELEVISION DRAMA SERIES



SHADA



ALISTAIR HUGHES '93

MINI-VISION



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Season 17 Story 108 (5M) Episodes 526 - 531

The debate about SHADA is never likely to be resolved. A bad story reflecting all that was perceived as wrong with the Williams/Adams regime? Or a classic from the same stable as CITY OF DEATH?

Opinion is certainly divided, even among those who made the show. Director Pennant Roberts, interviewed for *Doctor Who Magazine* issue 189, was sad that so technically complex a serial (and his only six-parter) was ultimately left unfinished, consigning to the backwaters what he felt to be an intriguing script rich in Douglas Adams' imagination and some memorable performances.

Douglas Adams was more relieved by the cancellation. Writing SHADA had been an onerous task, foisted on him through necessity dur-

ing a period when his other two duties, as author of *The Hitch Hiker's Guide to the Galaxy* and script editor of *Doctor Who* were making peak demands on his time. Unlike THE PIRATE PLANET and his contributions to CITY OF DEATH, Adams feels no pride for his SHADA scripts. He insisted on his name being removed from the planned cover design for the 1992 SHADA video release, and donated all his contractual royalties to charity.

Reviews in the wake of SHADA's release on video have been equally non-committal. The overall verdict judges it not to be a classic but leaves open the question of how much this was due to the story never being fully completed and edited. Only in one area is there complete agreement. SHADA was definitely the end of an era - the end of season seventeen, the end of the Seventies *Doctor Who* house style, and the end of a remarkable partnership between Williams, Adams and Baker. □



Origins



THE story that would become SHADA evolved from several decisions, all of which came together in the summer of 1979 to force a situation, yet again, where the script editor would have to write the season finale.

The first was the *Hitch Hiker* factor. When he accepted the job as *Doctor Who*'s script editor in November 1978, Douglas Adams had no idea just how huge a hit his radio creation would prove, nor how many other heads it would spawn - all of which would demand his attention. Throughout 1979 he was involved writing the *Pan* book of the first series, an adaptation for the *Hitch Hiker* record album, and all the scripts for the second radio series.

The penalty was being able to spend rather less time on his day job than might reasonably be expected. He managed the routine requirements of tailoring running scripts to production needs, and handled much of the major rewrite on CITY OF DEATH, but in the other key result areas of building up a cupboard of future scripts and a repertoire of new writers, Adams was not so successful. All the writers of season seventeen were those initially contacted and encouraged by Anthony Read.

One writer Douglas Adams did try to get for the show was fellow *Hitch Hiker* author John Lloyd. They shared a similar background in science-fiction and comedy, and Adams felt Lloyd would be ideal for the show. He was wrong. Although several ideas were discussed and plotted, Lloyd was ultimately unable to come up with anything workable in time. As spring went into summer it became obvious the last story would, as in years past, have to come from in-house.

Another influencing factor was Graham Williams' decision to quit as producer at the end of the year. Although he only firmly made up his mind during the recording of NIGHTMARE OF EDEN, he had been toying with the notion for several months. Consequently neither Williams nor Adams was overly concerned that their supply of potential future storylines was rapidly drying up. □

Script



DOUGLAS ADAMS' first notion was to wind up the season with a semi-serious story about the Doctor trying to go into retirement, only to discover every time he tries to relax and live in hermit-like solitude, a problem arises which he is dragged reluctantly in to solve.

Williams was unhappy with this proposal, feeling it might be prone to excessive sending-up. Adams was not convinced, and in December 1979 argued: "How can you send up a programme about a man who flies around the universe in a police box defeating evil armed with only a long scarf, a bag of jelly babies and a robot dog?"

Adams' second submission was a Time Lord storyline, harking back to his pre-PIRATE PLANET belief that Time Lords are not as perfect as their reputation suggests, and are quite ruthless in punishing their criminals, slyly spiriting them away to a detention zone that is not even officially acknowledged to exist. This found a more favourable response, although Williams was adamant he did not want to do another Gallifrey story featuring robed Time Lords.

This led to the inclusion of the Cambridge elements. As far back as his University days Adams had pondered what if one of the many slightly eccentric professors he had encountered as an undergraduate was a Time Lord in hiding, so the idea dovetailed neatly with that of an escaped renegade from his prison world, which he named Shada.

Graham Williams explained some of the thinking behind the concepts: "At the time capital punishment was quite a raging controversy, what with the Yorkshire Ripper and the IRA, and we thought: 'What would the Time Lords do about capital punishment?' We decided that they would probably duck the issue (although we originally thought they would lock them up forever and throw away the key as you can do that with a Time Lord - but we thought that would be too horrific for words) and put them into deep sleep for eternity until they came up with the answer - because it would be morally stumping them as it was us. The difficulty was making the villains big enough and nasty enough to warrant capital punishment."

Douglas Adams started work on scripts for SHADA (an earlier title of "Sunburst" has been mooted, but this may refer to the Doctor-in-retirement story) in July. He was aware that funding was being put aside to afford a week's location filming, but even so there were certain restrictions. The central cast had to be kept small with very few star name characters. Where possible the story would follow the established Robert Holmes' principle for six-parters; essentially a four-part story leading to a grand finale over two episodes. Graham Williams also helped with the script for SHADA, helping Adams in particular to edit it. John Nathan-Turner told *IN-VISION*: "Graham wrote sections of SHADA - as he had with CITY OF DEATH. Also like CITY OF DEATH, he took Douglas off and locked him up with a flagon of coffee to finish the script. I was a constant whinge - I'd say 'Graham, where is this script? We've got a designer joining on Monday, and we don't know anything about it!'"

Chronotis (Salyavin)

AT FIRST sight, Chronotis is a slightly more than usually dotty old Cambridge professor, doddering about his rooms, habitually untidy, forgetting the names of everyday objects, and offering tea with one or two lumps - and sugar. In reality, he is a retired Time Lord, spending his declining centuries in the discreet seclusion of St. Cedd's College - unnoticed by his fellow fellows over several hundred years!

But Chronotis is really Salyavin, a renegade



Gallifreyan with the unique power to project his mind into other people. He was imprisoned on the Time Lords' prison planet Shada in perpetuity for mind crimes. This was centuries ago, and long before the Doctor was born. Now, Salyavin prefers not to use his mental powers - reluctantly doing so only when Clare is the only person available to repair his TARDIS (a pre-type 40 which he is not supposed to have, and which is not only cunningly concealed within his college rooms, but actually *is* his college rooms).

Salyavin sacrifices himself rather than allow Skagra to drain his mind, and is recognised by both Skagra and Romana as brave and resourceful - if, perhaps, foolish.

By an accident of the time streams in his college rooms, Salyavin is able to literally return from the dead - and resume his quiet college career.

Characters

Skagra



A GENIUS who "behaves with the total arrogance of someone who doesn't even know what arrogance means." He comes from the planet Drornid, where a rival President of Gallifrey once set up court.

Skagra wants to take over the universe by the ingenious method of gradually absorbing the minds of everyone in it - thus *becoming* the universe, and gaining immortality. He is a splendidly arrogant megalomaniac, cruel and ruthless, and almost a match for the Doctor's mental ability. He sets up Think Tank, and uses the artificial alien Krargs as servants. But it is his ship, created by Skagra and imbued with a personality of its own, which is his downfall.

Skagra's self-assurance unfortunately manifests itself in his unselfconsciousness in wearing a flouncing white costume in which to parade around Cambridge, searching for the book.

However, he can recognise strengths in others - in knowing who should be a part of the Think Tank, and later in acknowledging the professor's foolish bravery in hiding information from the brain-sucking sphere.

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Born 1956 (1951 in script), graduated 1978 (1975 in script), educated at Bristol Grammar School and St. John's College Cambridge (honours degree in Chemistry). He is currently engaged in post-graduate studies in sigma particles, likes Bach, Bruckner, and Status Quo, and preferred the Sixties to the Seventies.

He is a rather serious, dedicated young man given to wide-eyed philosophising. There are hints that he may not be altogether socially adept, referring to Clare as Keightley as though she is some fellow grammar school student.

Nonetheless, he is a useful ally for the Doctor and Romana, readily accepting their otherworldly origins - and pragmatically acknowledging that no-one will believe him, so he may as well still give his paper on the non-existence of extra-terrestrial life.

Before that, however, his headstrong

Chris



attitude results in his recruitment to Skagra's unwilling army of slaves who line up against the Doctor.

Clare



CLARE is a colleague of Chris Parsons, though we know little of her career or qualifications.

She shares his curiosity and knowledge, and she is happy to come to the physics laboratory when he phones her up to describe his exciting and mysterious new discovery with the book.

Perhaps this is an example, though, of the way she allows herself to be pushed around - she is even let out of things by the otherwise unheroic Chris, and has to suffer the indignity of having her post-graduate intelligence "enhanced" by Salyavin so that she can do running repairs to his TARDIS.

Script editing

ALTHOUGH the script editing on SHADA was credited to Douglas Adams, Graham Williams helped out with writing and re-writing the script as well as editing it - just as he had with Adams' earlier contribution to Season 17, CITY OF DEATH.

Rewrites of SHADA were being done on 10th September 1979 on parts one and two. At this point "Shada" was considered to be a working title rather than necessarily what the story would eventually be called on transmission. It is not clear whether "Sunburst" was an even earlier title or (since its relevance seems unclear) whether it perhaps referred to Adams' original "Doctor-in-Retirement" storyline.

Rewrites were also done on 17th September on part four, 24th September on part five, and 28th September on part six. Parts three and six were then further revised on 2nd October.

Many minor changes were made between the rehearsal scripts (versions of which were bound and bundled with the 1992 video release) and the camera scripts - which were those actually to be filmed and recorded. For example, the porter Wilkin has no name in the rehearsal scripts, and in part three the sphere was originally scripted to attack an old man on a bicycle rather than the fisherman.

Other changes include: the sphere being changed from matt black, the addition of the "BB-C?" joke, and the Professor's recognition of Chris Parsons from the letter "Y" (for "Young Parsons") rather than "P". Much of the chasing about on bicycles (including the end of part two chase sequence) was originally scripted for foot. In part six, the Doctor gives Romana an "I am a Genius" badge rather than the medal which was eventually used, and of course at



the end of the story the policeman arrests everyone, whereas in the rehearsal script the scene ends with Chronotis' line: "Er, what police box would that be, officer?" Interestingly, the all-important book was originally called *The Ancient Law of Gallifrey: the Worshipful And* being added later.

More drastic changes included the change of part one's ending which was originally not such an extended scene in Skagra's ship, with the Ship's character not being introduced until early in part two. The episode one punt scene was also completely re-scripted. The original version (in the script book packaged with the video tape release) included the Doctor's suggestion that he could speed up the punt by adding a dimensional stabiliser - just as he does in part four to Skagra's ship. □

Costume

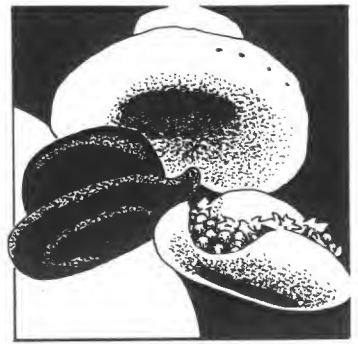
AN ADVANTAGE enjoyed by costume designer Rupert Jarvis was that his principle costume overhead, the Krags, would not be needed until the first studio date in early November, and even then not until Day Two. That meant he could give his full attention to the costumes worn by the primary cast which had to be ready for the start of filming in mid-October.

The Doctor was allowed to wear his familiar brown, velvet coat, scarf and boots, but in a move to smarten up the character's image Jarvis added a matching brown, spotted waist-coat over his white shirt. This ended up being most prominently seen during the punting shots where the Doctor's coat and scarf are absent. Also making a final return in this story was the Doctor's old felt hat.

For Romana, Jarvis designed a two-piece mock-lace white outfit trimmed and edged in red. Centrepiece of the costume was a wide waist-band made to accent Lalla Ward's very petite figure. Although very visually stunning, the presence of the waist-band made the costume quite constricting to wear, limiting Lalla Ward's ability to stoop, bend at the hips or sit down comfortably. Red boots and a matching hat completed the ensemble.

Skagra's costume was Rupert Jarvis at his most outrageous; a white tunic and trousers in cigarette quilting cut to be very bodyline, with a tabard made from white lining material, edged with silver and complemented by a pair of shiny, silver boots.

What made the costume highly over-the-top was the flowing silver and white cape and wide-brimmed matching



hat (with holes punched in the brim) that Christopher Neame was asked to wear purely for some of the scenes shot on film. It was one of the intended puns underlining the story that only in Cambridge could weirdly dressed aliens appear and be accepted as quite normal.

Interestingly, Skagra is the only one of the six Think Tank scientists not to have a triangle in a circle as an emblem on his chest - perhaps as he is in charge.

Costumes for the prisoners on Shada were never contracted because it was known in advance that the third recording block would not go ahead. The aim, however, was to rent from Bermanns or obtain as many of these costumes from items in stock as possible, using whatever could be salvaged from past episodes of Doctor Who and Blake's Seven. Supposedly a full Zygon costume, a Dalek, and a Cyberman were to have been among the collection. □

Director and Team

PENNANT Roberts was the specific choice of Graham Williams. Aside from Roberts' acknowledged credits as a drama director with a penchant for science-fiction and action/adventure (*Doomwatch*, *Survivors*, *Blake's Seven*), Williams appreciated how well he had handled Adams' previous solo script, *THE PIRATE PLANET*. Roberts was known as a good technical director able to bring in a show on time and to budget, so Williams felt safe handing over what would undoubtedly be a very complex serial.

Roberts joined the programme on 20th August 1979. In a letter to *IN-VISION* researcher Andrew Pixley (dated the same day), Roberts said: "I have just rejoined the **Doctor Who** fold to direct a story by Douglas Adams, SHADA, which will be the six-parter at the end of the 79/80 season. The script is still being finalised, but briefly it concerns an astro-engineer, geneticist, cyberneticist and neuro-structuralist - the evil Doctor Skagra ('too clever by at least seven-eighths,' says the Doctor), who rapes scientists' brains for his own devious pleasures. Some of the action is set in present day Cambridge. Not April in Paris, of course, but you can't win them all!"

On the creative side the set designer appointed was Victor Meredith, making his first and only appearance in the **Doctor Who** credits. An accomplished technical illustrator with a fine eye for detail, Meredith came highly recommended from David Maloney who admired the work he had done (and was doing) on *Blake's Seven*. For reasons unspecified (probably volume of work) it was somewhat late in the day before a visual effects designer was appointed to SHADA. This gave Victor Meredith the opportunity to design the miniatures for this serial as well as the studio sets.

At the request of producer David Maloney, Victor Meredith went on, in 1980/81, to handle production design

on the prestige BBC 1 adaptation of John Wyndham's *Day of the Triffids*.

Costumes were by flamboyant designer Rupert Jarvis, who had asked for this story as compensation for the raw deal he felt he had earlier in the year doing *NIGHTMARE OF EDEN*. Previous to this he had done *UNDERWORLD* and *THE STONES OF BLOOD*. A notorious figure in the BBC costume department, he insisted upon being listed as Rupert Roxburghe-Jarvis in the on-screen credits for SHADA. He retired from the BBC in the Eighties and now works as part of the household at Windsor Castle.

Another newcomer on SHADA was Kim Burns, a hair stylist on temporary attachment to the BBC in 1979 to learn make-up. SHADA's make-up requirements were perceived as fairly minimal, although with substantial demands for wigs and facial attachments.

After some delay Dave Havard was appointed to handle visual effects. A fully qualified effects technician, Havard's first **Doctor Who** had been *PLANET OF EVIL* where he had spent a lot of time sculpting and creating the exotic Zeta Minor jungle flora that had helped make that set so memorable. His only **Doctor Who** since then was *THE RIBOS OPERATION* in 1978.

Due to budget restrictions it was recognised early on that a lot of effects on SHADA would have to be done in the camera, using electronic techniques

to solve requirements that would traditionally be handled on film or by mechanical means. The allocating of an experienced electronic effects specialist was therefore judged vital. The job was given to **Who** veteran Dave Jervis.

The primary cast was also a mixture of newcomers and experience. Daniel Hill (Chris Parsons) had done little previous television, and this was Victoria Burgoyne's (Clare Keightley) first TV appearance.

Alongside many other actors, Christopher Neame found himself a household name following regular appearances in the highly acclaimed BBC TV series *Colditz* (1972 to 1974). His role as the impetuous Dick Player won him a succession of parts in subsequent plays and serials. He emigrated to the USA in the early Eighties and has appeared from time to time in American dramas - usually playing villains.

Popular character actor Denis Carey (best remembered in the cult TV arena as Docholi in the *Blake's Seven* episode *GAMBIT*, but later to play the Keeper of Traken) was chosen as the forgetful Time Lord ex-criminal-turned-lecturer Salyavin, while in a perhaps fitting cameo former *Billy Bunter* child actor Gerald Campion was persuaded out of Greyfriars retirement to play the College Porter of St. Cedds. □



Location

A TOTAL of six days was set aside for location filming: a five day week at Cambridge and one day at the Television Film Studios at Ealing. Base camp for the location shoot was The Bridge Hotel at Clayhithe, near Waterbeach in Cambridgeshire.

In preparing film diaries for each member of the cast and crew some special requirements were included at the request of the Emmanuel College Bursar, most notably that the film crew should respect the traditions of the College - for example, not walking on the grass of the courts unless accompanied by a Don! During the course of the week Tom Baker took great delight in flouting this regulation at every available opportunity. But then, as he pointed out to the many who turned up to watch the filming, he wasn't just a Don, he was a Doctor.

Although Sunday 14th October was not a filming day, Tom Baker, Lalla Ward, Pennant Roberts and PA Ralph Wilton travelled up to Cambridge in the morning to head off a problem that could significantly delay shooting. The script specified several scenes in episode one of the Doctor punting along the Backs with Romana. The problem was that Tom Baker had never handled a punt in his life, so he would need some practice (see photo this page).

A punt was made available that afternoon in the waters around the Garden House Hotel for Tom Baker to try out his skills. By late evening he was still having problems. Matters were not improved by the Press getting wind of the story. Several times during the day journalists and photographers arrived to inspect progress and report on the hilarious sights of Baker steering the punt every way but the way it should go.

Day One began the following morning with an early call to costume for Tom Baker and Lalla Ward in readiness for the actual shooting of the punt scenes. These scenes occupied most of the morning and early afternoon, the camera being variously positioned on bridges and along banks, using rails and a dolly for tracking shots. Base camp for the film crew that morning was the Scudamore's Boat Yard, off Granta Place.

Assistant K-9 operator Stephen Cambden recalled: "Tom Baker, very much a land-lubber at heart, managed to move the punt in every conceivable direction except the one indicated by the director. He spun it, pitched it, and even jammed the pole in the river bed, while Lalla Ward - a nervous passenger - prayed for deliverance. On the one occasion Tom did steer the punt in for a perfect landing, the cameras were not rolling."

While these scenes were being filmed the rest of the cast and crew were travelling and assembling at the second location point: King's Parade in the centre of town. Key sequences to be shot were of Skagra watching the Doctor's punt from atop King's Bridge, cycling shots of Chris Parsons heading towards college, his near collision with the Doctor (also on a bicycle), and various sequences of Skagra strolling around King's Parade with his "babbling bag." A Citroen 2CV was hired for that afternoon to film the travelling shots.

Day Two required less in the way of crowd control. The primary site was a meadow near the Red Lion Inn, Granchester. As this was the only day requiring K-9, David Brierly was not taken on-location to synch his speeches to K-9's movements. Despite the tight budget a special (short) film dubbing session to post-record voices would be needed. During the filming, the cast spoke their lines leaving a suitable

(rehearsed) gap in the speeches for K-9 to add his comments. In fact it was not until the production of the BBC video in 1992 that David Brierly was actually hired to add the voices to this scene.

Filming the invisible ship and the invisible sphere (which would be added during studio recording using ChromaKey) posed more problems than one might expect. Aside from the obvious difficulty of asking artists to focus their vision uniformly on a prop that wasn't there, the space ship lift off required the hiring for one day only of a high speed 35mm Mitchell camera. Filming at high speed of an empty field tracking up to the sky would give the shot a smoother, more fluid look when the space-ship model was added during studio recording. Additionally, filming establishing shots of the field where the ship rests at high speed would cut down on unwanted camera judder, thereby making easier the joining of this film to the blue-screen shots that would be done the following week at Ealing.

It was also James Muir's only day on location, playing the hapless fisherman killed by the sphere. Much of this sequence was filmed with the camera mounted on a boat. The only part of the sequence in which the sphere was actually used was the close-up of the fisherman's head as the sphere drains his mind. The rest of the sequence was shot for the sphere to be added later with ChromaKey.

During the afternoon a slimmed down cast and crew migrated to the nearby Cavenish Laboratory, part of the University of West Cambridge. The only shot required here was the Doctor approaching the lab on his bicycle and entering the building.

Day three saw the unit moving back into town again to begin shooting all the sequences in and around Emmanuel College, which was used as St Cedd's. Gerald Campion (the porter), Victoria Burgoyne (Clare) and John Hallett (the policeman) had travelled up the previous day and were ready to begin filming at 08:30. As this was their only day on location a lot had to be squeezed into the day. This included a quick change for Christopher Neame, filming his second, civilian dressed encounter with the porter first, and then his first encounter second, dressed in his white and silver costume.

The afternoon session required the effects prop sphere for the first time, shooting the scene of Skagra killing the car passenger in his vehicle while driving along Pembroke Street.

Thursday should have been predominantly a day of rest for most of the cast and crew to prepare them for what would be a very long night-time shoot, starting that evening at 18:00.

Adams' original script treatment had set the chase scenes during the day. Fearing crowd control might be a serious problem, Graham Williams and Pennant Roberts insisted on a re-write changing the time to night. Budgeting had been subsequently allocated to do all the scenes of the Doctor meeting Skagra for the first time, getting chased by the sphere, and finally rescued by Romana in the TARDIS after dark.

However, on Tuesday news arrived from London that the technical manager, the "Gaffer Sparks", was being recalled to London. A running dispute had been disrupting programmes on a hit and miss basis for some time. Aware that the

Doctor Who crew had asked for no less than two lighting rig crews to be present on Thursday night, the union figured this would be a high profile show to hit.

Fortunately Wednesday was a bright enough day to enable filming to proceed without the use of lights. Consequently some of the scenes filmed that day look a little muddier than normal, but they were still judged acceptable. What was impossible, however, was the Thursday night shoot.

Thursday was thus a day spent by Pennant Roberts largely on the phone, trying to see what he could salvage. Since the unit was still booked for Friday he was able to arrange things so that filming would continue at the sites scheduled, but during Friday daytime rather than night-time Friday morning. So Thursday became mainly a rest day with a large amount of time spent in the local hostels - particularly the Baron of Beef public house where Tom Baker was heard noisily holding court.

It was during one of these sessions that Pennant Roberts had a chance encounter with a member of the St John's College Choristers, who asked if there was any possibility of them appearing in the production. With Graham Williams' approval it was agreed they could mount an impromptu performance for one of the chase shots the next day. The Doctor's bicycle bell ringing into the tune was included in real time.

Locations for the Friday chase scenes were Blackmoor Head Yard (the episode two cliff-hanger), the church on Bridge Street, Green Street, All Saints Passage off Trinity Street and at several other points along and around these roads. An additional item of equipment needed this day was a cherry



picker truck for some of the high-angle crane shots. (*Doctor Who Monthly* 189 dated 5th August 1992 includes a map of Cambridge showing where much of the location work was done.)

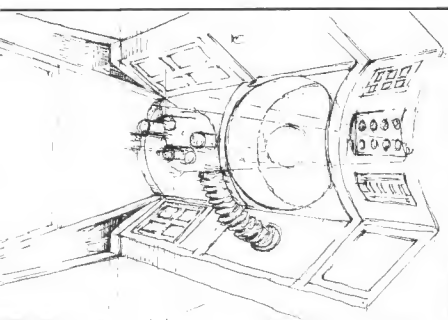
Location filming completed mid-afternoon on Friday, the unit returning to London that evening. The only remaining film work was one day at Stage Two Ealing studios rostered for Monday 22nd October. Fortunately all the technicians at Ealing were still working, so shooting went ahead unhindered.

Four live-action sequences had to be filmed, all involving figures walking up or down a blue-screen draped ramp. These shots would be later inlaid over the meadow backgrounds to create the illusion of entering or leaving Skagra's invisible shuttle craft. The final item of the day, done with a high-speed 35mm camera, was the model shot of the Think Tank satellite exploding. This was not the full size model required in the recording studio, but an enlarged section of part of the rim with the docking bay visible. □





BEING a six-parter, SHADA was granted a third recording block in addition to the **Doctor Who** standard of two. Logistics allowed for eight days in the studio, so Pennant Roberts opted for a three day block to begin with; to shoot all the 'wordy' scenes, a two day block, and then finally a



three day block to complete all the technically complex scenes.

Where possible Victor Meredith was asked to structure his arrangement of sets so that as many of the scenes requiring extras or small speaking roles were done first, leaving later recording blocks to concentrate purely around primary cast and non-speaking parts.

Two studios were booked for SHADA. The larger TC3 studio would be used for blocks one and three. The smaller TC6 studio would only be needed for the second block, the two day shoot.

The main sets for block one were the Think Tank and Professor Chronotis's study. Originally the centrepiece of the Think Tank chamber was to have been a huge, multi-sided cabinet within which six actors could stand upright, the sphere perched on top. This design was revised by Meredith to

Set Design

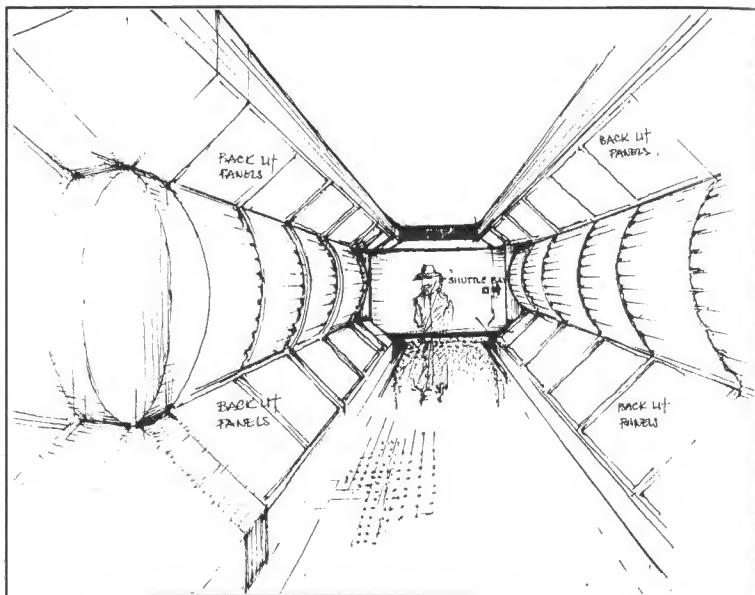
a petal-like arrangement of couches. The idea was to enable the couches to be re-used in block three, re-configured with new in-fills, as lift-off seats aboard Skagra's shuttle craft. The main chamber of the Think Tank led out to a corridor which ran around its outside perimeter, with a sharp corner leading off to the doorway into the shuttle bay.

The professor's study likewise had a linking passage and lobby beyond its main door so that scenes requiring these three sets could be shot continuously if required. The lobby beyond the door was constructed so that other scenery flats could be slid into place for scenes where the professor's TARDIS materialised somewhere else. In episode five the helix-shaped wall patterning of the Krarg carrier is plainly visible beyond this doorway - in the end, the only time these sets were ever seen.

Consideration was given towards what effect would be visible beyond the windows while Chronotis' ship was travelling in the Vortex. Feeling it might be awkward co-ordinating the perspective of an inlaid picture (such as the **Doctor Who** title graphics used for the model shots) a note was added to the design plans for the curtains to close automatically when Clare activates the TARDIS.

The remaining sets for block one were the brig aboard Skagra's ship, a bath-shaped vat fed by a dry-ice machine for the Krarg regeneration chamber and a large, triangular-shaped blue screen area for doing model shots.

Only three main sets were built for block two's recording in TC6, the main one being the interior of the Krarg carrier. The was the biggest of all the SHADA sets, with two main decks, a long corridor, annexes, alcoves and a regeneration chamber (salvaged from block one). As the Krargs were crystalline, so too was their architecture. Diamond and triangular patterning featured in everything from the flooring to the control panels. A large Eidophore screen was erected in the main deck area onto which star field and model shot images could be projected showing the vessel in flight. This screen was so large that the projected video images had to be bounced off a mirror at the rear of the studio to give sufficient magnification.



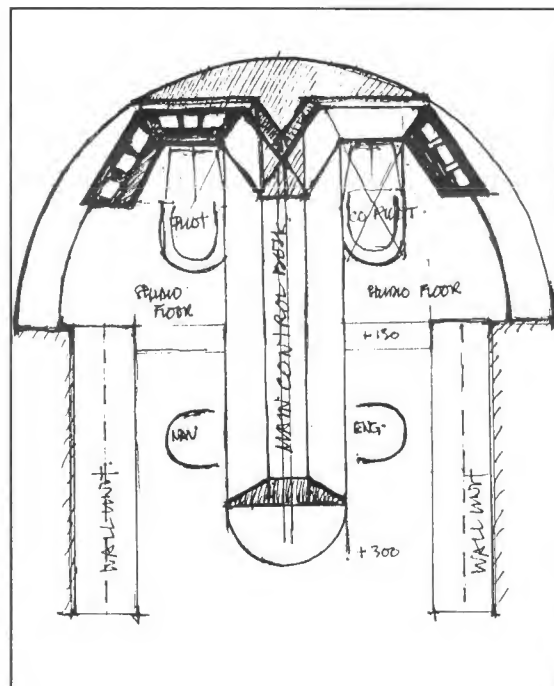
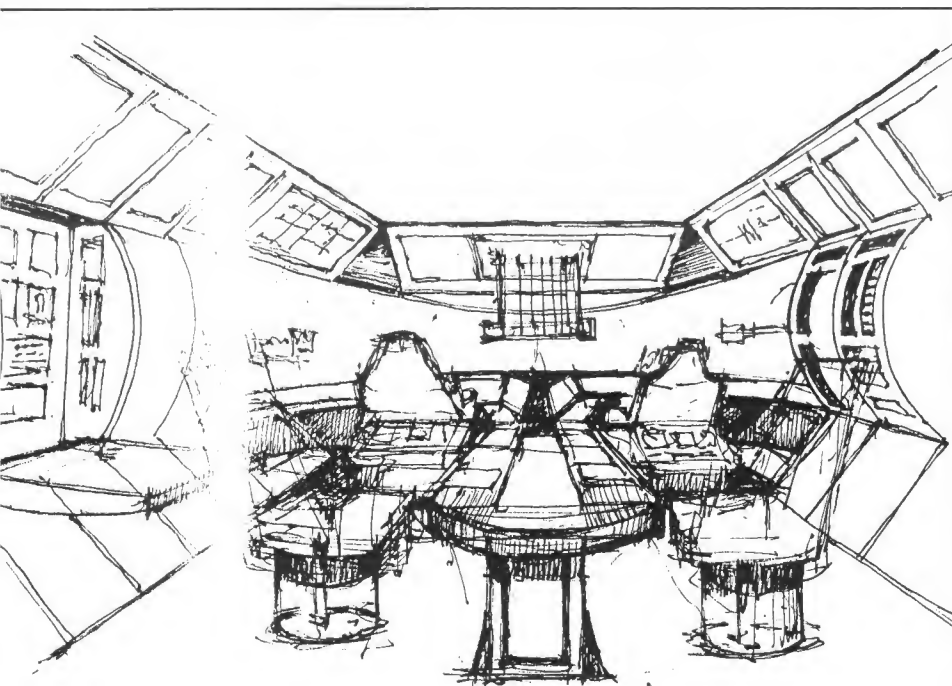
Other sets were Chris Parsons' lab (dressed with various scientific instruments hired or brought in from BBC electrical stores), the TARDIS interior set (including two canvas deckchairs), and a small junkpile set meant to represent a storage locker in the TARDIS.

Block three would only host two main sets; the interior of Skagra's ship and the Shada prison itself. The ship was a long corridor linking a shuttle bay annexe to the main flight deck. Set into the corridor was the main hatchway and an elaborate gun turret resembling a gigantic ball and socket joint fed through with a gun barrel. A white gauze ceiling was stretched over this set to emphasise the relative smallness of the ship compared to the carrier. The flight deck was supposedly at the vessel's prow, the lift-off seats looking forward to the cockpit window. The window area was a swinger set - a removable section of scenery that would be taken out whenever cameras had to record shots looking towards the rear of the deck. When the section was in place, an Eidophore screen would display back-pro-

jected starfield images, a crucial element in the scene where Skagra explains to Romana his grand plan for dominating the Universe.

The Shada area was another of Victor Meredith's ingenious sets, in which a main chamber led out to an adjoining corridor running around the room's circumference. In this case the small hexagonal room in which the TARDIS materialises led out to a grim silver-grey corridor lined with pairs of aluminium coloured sliding doors, studded with rivet marks. These were the cells housing the prisoners. Several, but not all, of these doors could be opened by stagehands out-of-vision, but only in one instance was there a fully 'furnished' cell. This was a small separate set where the doors would open to reveal a rear-lit chamber, six foot by five, containing one bunk as the only item of furniture.

Aside from these two sets the one other provision was a blue screen area, to complete any model shots not done in block one. These included all the sequences involving the Krarg Carrier Ship, which were not actually completed until the video release. □





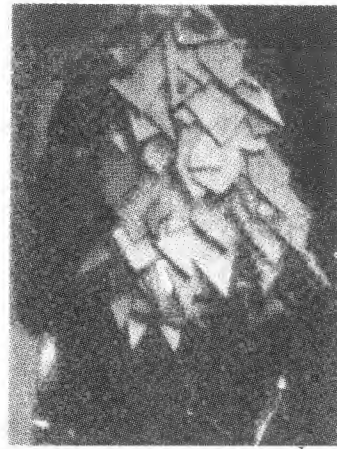
Krargs

the first studio. Since the script described them as crystalline aliens, Jarvis took a basic crystal shape (an irregular sided diamond) as his starting point and imagined a huge biped with no recognisable head and shards of fused crystals for limbs. Because colour keying for ChromaKey would be such a vital element in production, the Krarg costumes had to be composed of uniform plain colours.

IN THE original scripts, Krarg was spelled *Kraarg* (with an extra 'a' - closer to being an anagram of Skagra). This was changed in subsequent draft.

Five Krarg costumes were built in all, although only two were needed for

The main body, arms and legs were composed of dark grey PVC slats sewn onto a similar coloured under-fabric. The headpiece, which had a rigid crown to exaggerate the creature's size was similarly composed of layers of diamond slats, but coloured a much paler, flat



grey. This would enable Dave Jervis to inlay a fire effect, like that of burning coals, onto the creature's upper body during studio recordings.

Music



Make-up



MAKE-UP designer Kim Burns' speciality was hair, and this was reflected in the (un)finished product.

Denis Carey was given a trimmed white wig and a goatee beard appliance to lend him the look of a stereotype absent-minded professor.

The young scientist extras all had their natural hair trimmed and set to look crisp. This would contrast them against their elderly counterparts whose features were augmented with straggling beard, long, greying wigs and ageing stipple applied to their faces. Even the costumes were deliberately crumpled and dirtied down to enforce the notion of the scientists undergoing rapid degeneration as a result of their exposure to the sphere.

Victoria Burgoyne's hair was severely pulled back and tied to give Clare initially the look of a dedicated scientist. Later on, her hair was re-styled to look wilder, reflecting the consequences of getting involved with one of the Doctor's madcap adventures.

The only other make-up requirement of note was providing scars for Skagra's face.

DUDLEY SIMPSON would have composed the music for SHADA. In fact, had it gone ahead, SHADA would have been Simpson's last score for **Doctor Who**. As it was, like Graham Williams and Douglas Adams, Simpson left after THE HORNS OF NIMON instead. The first **Who** he had worked on was PLANET OF GIANTS, and by the time Jon Pertwee became established as the Doctor it was unusual for a story not to be scored by Simpson.

Interviewed in 1985, Dudley Simpson said: "It came as quite a blow. First of all it cut my earnings by over fifty per cent, and when I was doing **Doctor Who** there was very little time to do anything else. Fortunately I did have **Blake's Seven** to fall back on, but you can get pigeon-holed very easily in British television."

Since leaving **Doctor Who**, Dudley Simpson has worked on various programmes. When Graham Williams was working on **Supergran** at Tyne Tees in 1987, the original musician died and Williams offered the work on the second season of **Supergran** to Simpson. Simpson also worked on two episodes of **Tales of the Unexpected** as well as **Oliver Twist** (produced for the BBC by Terrance Dicks), and **Goodbye Mr Chips**.

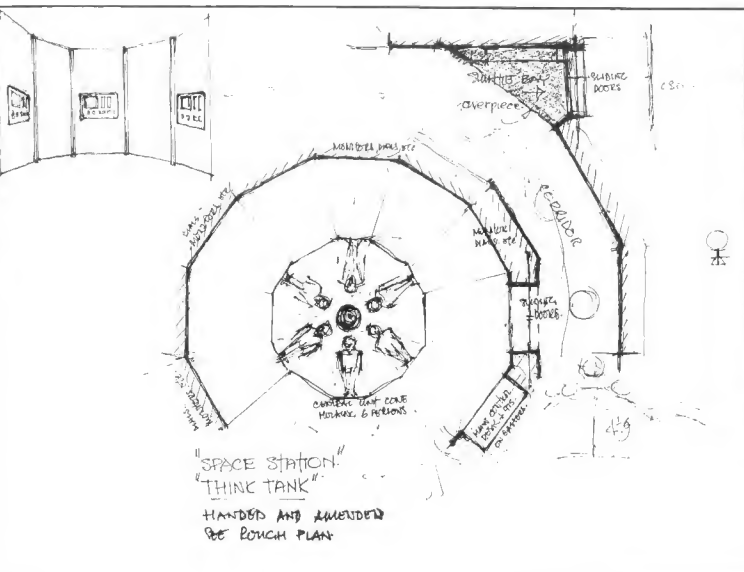
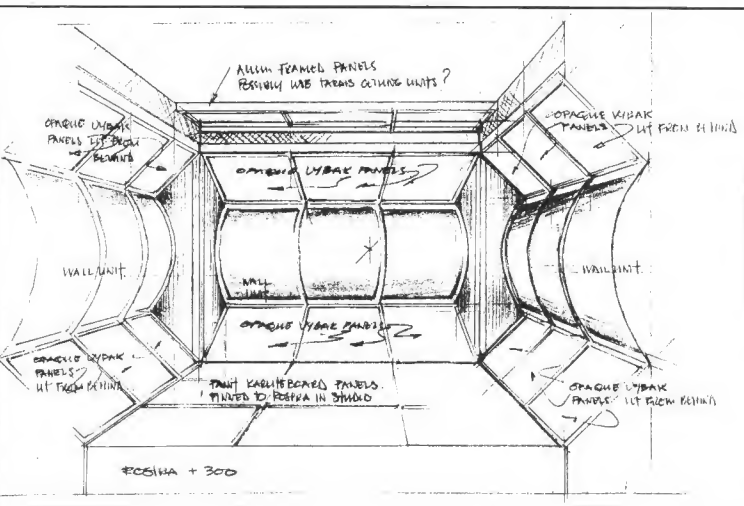
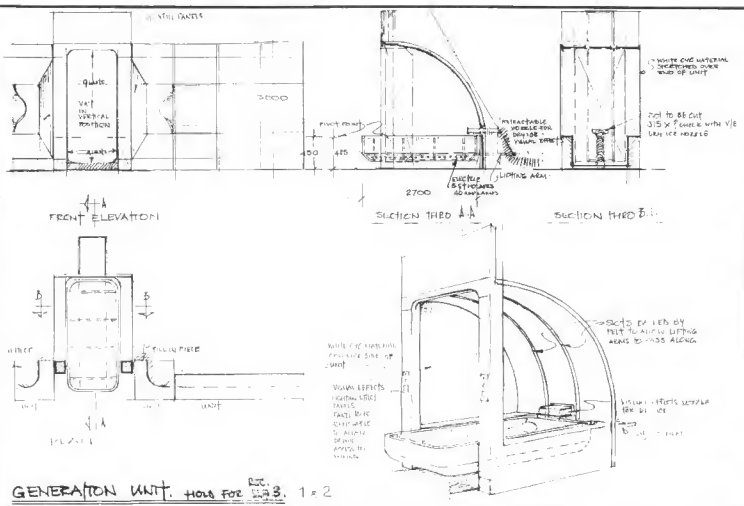
Dudley Simpson returned to Australia in early 1987, aged 65. Shortly before he left, BBC Enterprises asked him to provide new music to redub early Tom Baker episodes of **Doctor Who** which had just been sold to France.

It is a tribute to his distinctive work on the programme that composer Keff McCulloch says he intended the incidental music he provided for the 1992 video release to be in the style of Dudley Simpson.

Special sound

DICK MILLS provided the special sound for the SHADA video release, as he would have done for the actual programme. It was his last work for **Doctor Who**. He has now retired from the Radiophonic Workshop.

One rare occasion where the sound is missing is in part six when the Doctor, Clare, Romana and K-9 escape from Shada into Chronotis' TARDIS. K-9's arrival is out of shot (the K-9 prop was not actually used), and his drive noise is missing. There are a few occasions on which the sphere "babble" is also absent.



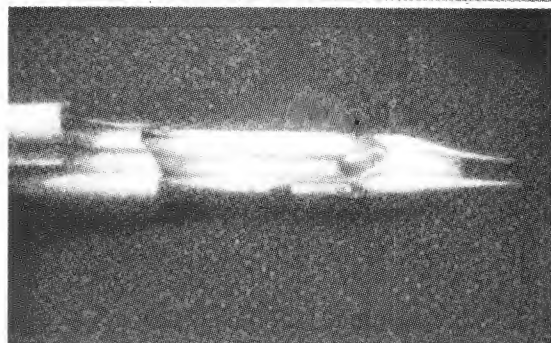
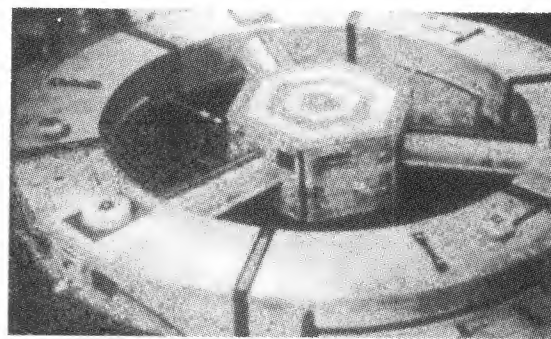
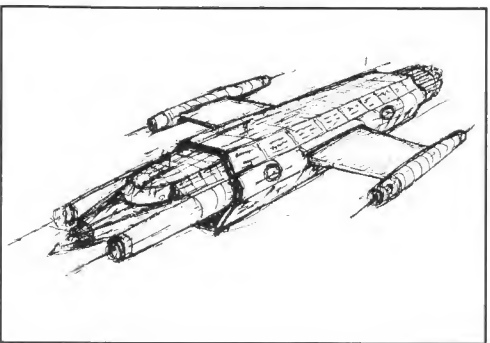
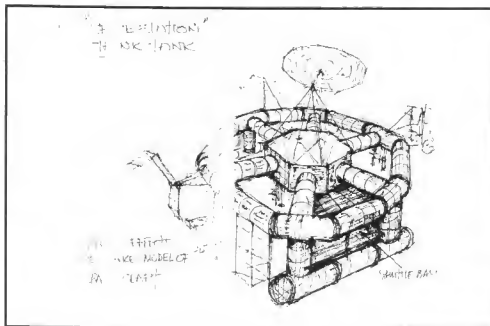


ONE OF Dave Havard's earliest responsibilities on *Shada* was overseeing construction of all the miniatures - the Think Tank space station, the Krarg carrier ship, Skagra's shuttle craft and the Shada prison itself.

The Think Tank was the largest model - a traditional space wheel made from sections of plastacard over a wood and metal frame. Victor Meredith, who did the designs for all the spaceships, envisaged the Think Tank as a single-storey wheel with several sub-floors housing various antennae and the docking bay. Havard did away with the need for sub-floors, positioning the docking bay along the wheel's rim - ironically matching it closer to the studio interior set in the process.

Interpreting the shuttle craft plan Havard, constructed the main body out of sections of ribbed, tubular plastic. The prow was still faithful to Meredith's conceptual drawing, but the main body was much chunkier in shape and minus wings - less *Fireball XL5*, more *Colonial Viper* from *Battlestar Galactica*. The

Visual effects



reminiscent of the *London* from the first few episodes of *Blake's Seven*.

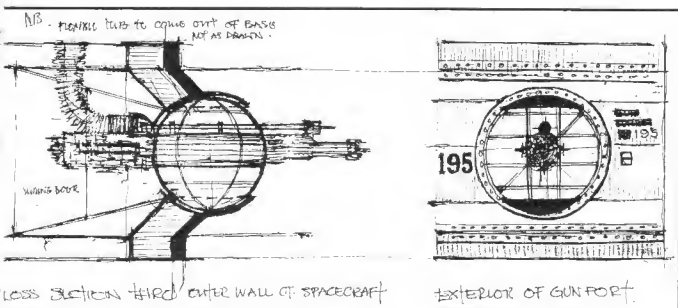
Havard was allowed more freedom in the design of *Shada*. Sketching it along the lines of Alcatraz, he devised a series of prison buildings clustered around a central docking bay, the whole structure perched on a rocky outcrop which in turn was part of a bleak (orange resin) asteroid orbiting a distant star.

Possibly the most intricate

door, rafters and even some climbing ivy. The sequence of the two TARDISes spinning in the space/time vortex was achieved using ChromaKey to show the two models in front of a re-coloured version of the opening titles, and was retained in the video release. The Doctor crawling through the vortex was never recorded, however.

The sphere was also a visual effects prop. It had to be very lightweight so that it could be fitted onto the end of an electric car aerial mechanism. This was

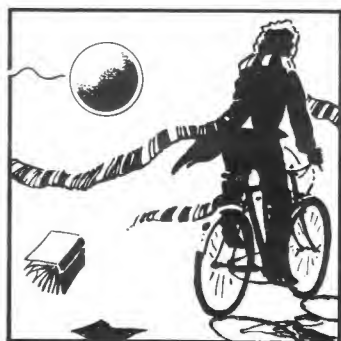
a mechanical means of making the sphere move smoothly (ChromaKey was used far more in the studio). On location the device was concealed beneath Christopher Neame's sleeve on his right arm, and the camera positioned so that the sphere masked the aerial rod as it emerged - for example towards the Doctor at the start of the bicycle chase through Cambridge. This mechanism was also employed whenever the sphere needed to be seen rising out of its carrying bag, as in Chronotis' study. □



main model was constructed partly out of plastic drainpipes.

Smaller versions of the shuttles were built to scale with the large Krarg carrier, itself a blunt-nosed wide-bodied model with stubby wings, somewhat

model was the professor's TARDIS, part of which had to look like the outside of Chronotis' study, the rest looking as though it had been ripped away from its parent building. The carefully-moulded model had tiny windows, a wood-painted



THE MAIN electronic effects requirements were the addition of the sphere to recorded and filmed sequences, and the flaming effects on the Krargs.

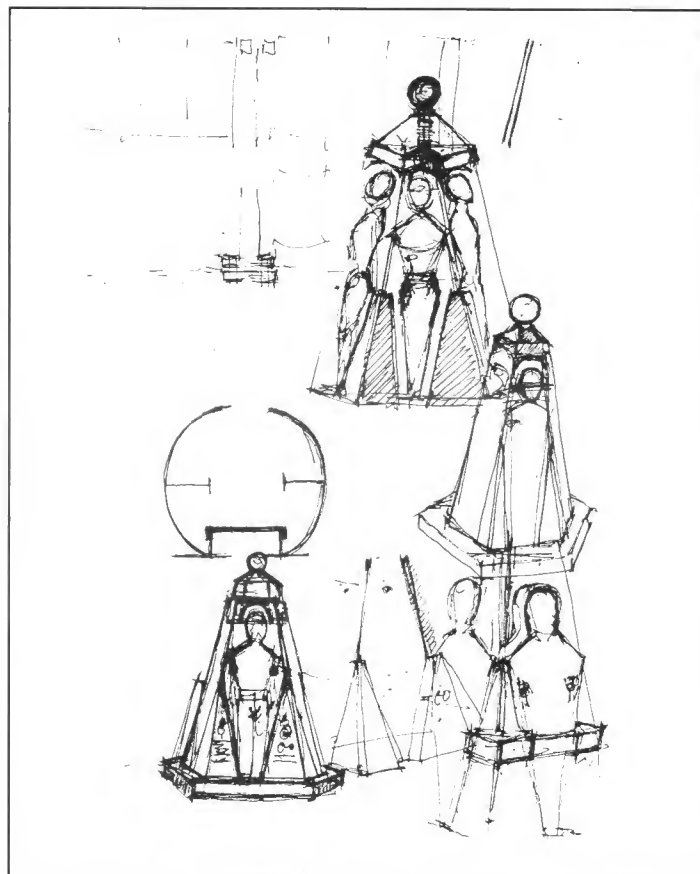
The sphere was to be added by a combination of Quantel and

Electronic effects

ChromaKey, but this was not done until the videotape release.

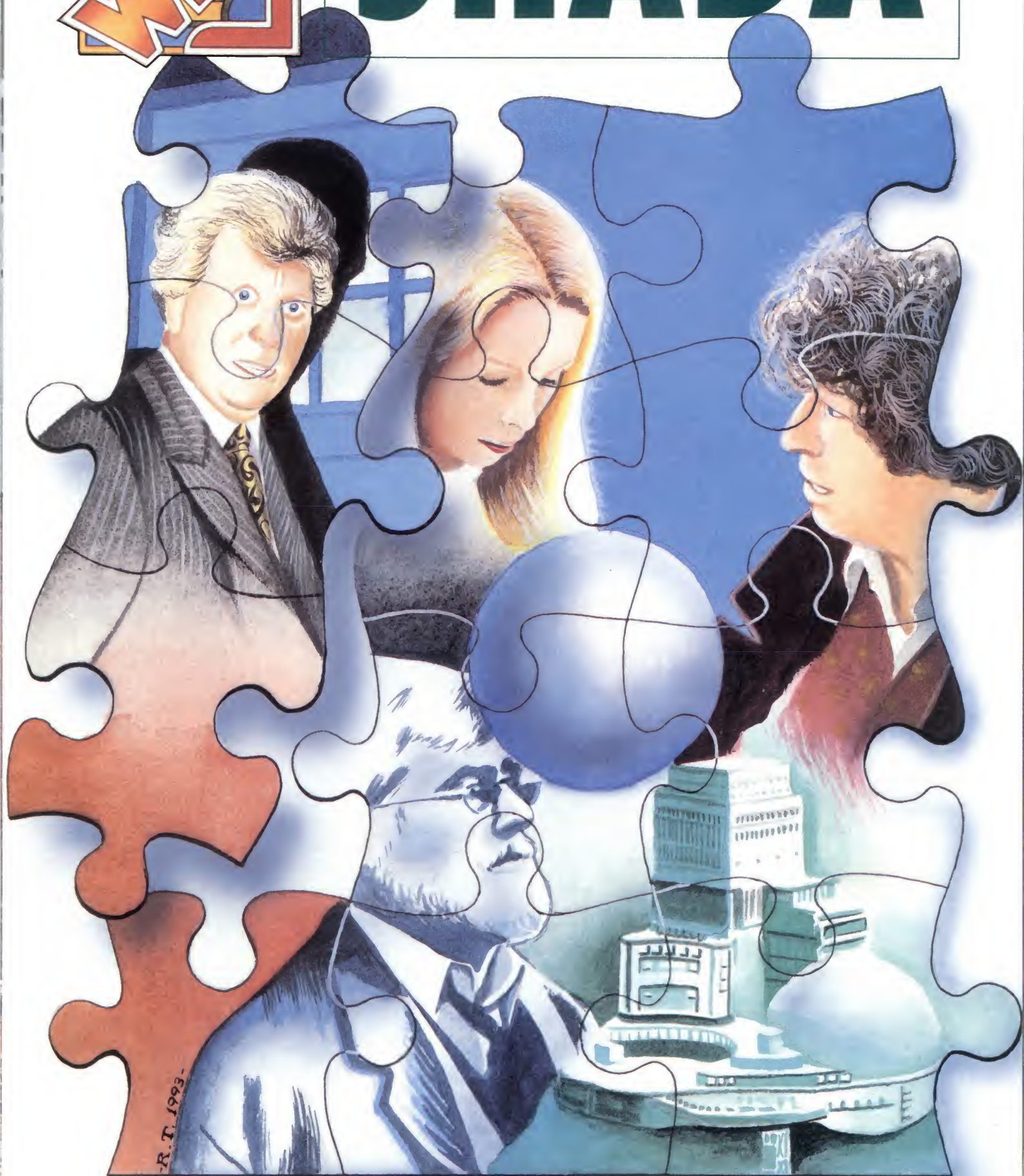
The Krarg was made to flame for the end of part four by superimposing a close-up of polystyrene lit with a red light and made to wobble electronically on to the Krarg's upper body.

Other sequences requiring some electronic overlay were achieved in real time in the studio (and appear intact in the video release). These included Chronotis putting his mind into Clare, and the inserts Skagra sees through the Doctor's mind of the blotted-out images of other members of the cast. □





SHADA



Video diary

ANTHONY BROWN reveals how SHADA survived its 1979 cancellation and finally reached the screen

SHADA's after-life began almost immediately after its 'death'. Indeed, under other circumstances, it would most likely have been remounted as the first story of season eighteen, easing the treadmill pressure upon the show's production team.

But Graham Williams had moved on, and, having decided upon major changes, incoming producer John Nathan-Turner was understandably reluctant to begin his tenure with a serial which would, inevitably, have to be completed in his predecessor's style. Another factor in his decision may have been his success in persuading BBC planners to extend season eighteen to twenty eight episodes, so that the 'four-plus-two' six-parters of recent years could be eliminated. To have then produced a six parter would have caused problems...

Instead, some work was done towards re-editing Douglas Adams' script into such a form that a 90 minute version could be completed in one studio session, for possible broadcast as a Christmas special. According to Pennant Roberts, only Christopher Neame, Daniel Hill and Victoria Burgoyne would have been needed (in addition to the regular cast) for this remount, the rest of the cast having either completed or never embarked upon their essential contributions, but this in itself illustrates one of the problems facing such a production. The material already recorded included many of the 'atmosphere and padding' scenes which would be eliminated in such an edited version, while most of the crucial scenes (on Shada and aboard Skagra's ship) were still to be recorded. Little material would have been carried over from the original production. By June 1980 the passage of time, and changes within the series, overtook SHADA, and BBC management finally cancelled it outright.

By 1983, a fan reconstruction of SHADA had been completed, premiering at the DWAS's 20th Birthday Party for the show in Birmingham - the first public "screening" of the show. The recorded footage was edited into transmission order, without sound effects or music, with captions generated by an early home computer providing a detailed account of the missing scenes.

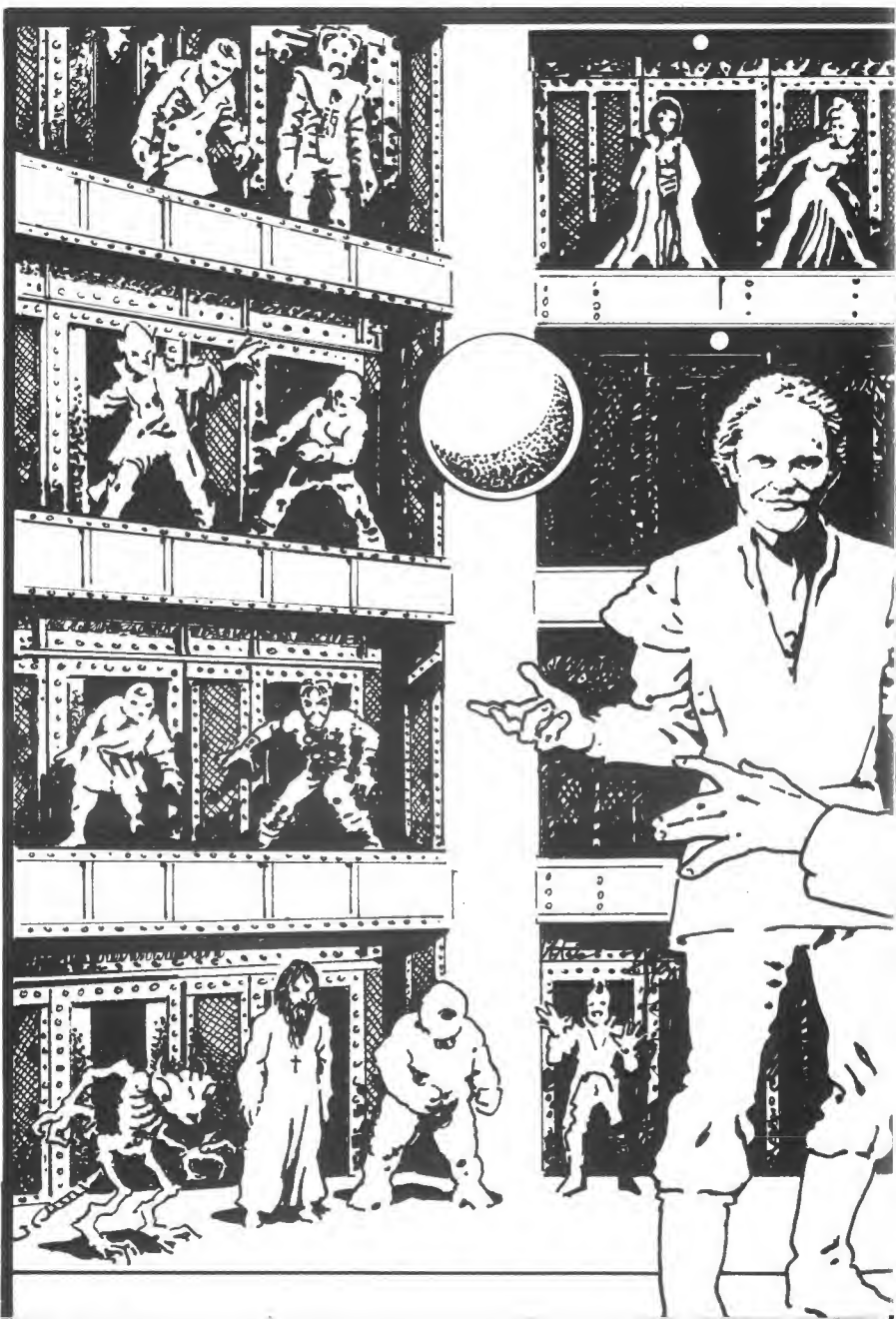
The first official usage of SHADA material was however to occur in THE FIVE DOCTORS, where two location sequences were used to save the day after Tom Baker declined to appear. Taken from episodes one's punting scenes and part three's opening (where Romana and the TARDIS rescue the Doctor from the sphere) the two extracts established the idea that Borusa had attempted to kidnap the fourth Doctor, only for him to become trapped in a time ripple. Though edited in the initial version of the later video release, the use of these clips (together with Tom Baker's reluctance to return to *Who*) seemed to set the seal on SHADA's fate. It was to be abandoned without hope of completion.

But new possibilities followed hard on the heels of the arrival of BBC Video and its *Doctor Who* range in late '83. The following year, BBC Enterprises' Snowy Lidiard White, a former *Who* production assistant who was at the time over-seeing the search for missing episodes overseas (following the recent discovery of THE WAR MACHINES and THE TIME MEDDLER), suggested to John Nathan Turner that the story might be released on video if suitably adapted. Fan magazine *DWB*, among others, came out in support of the

idea, organising a campaign under the headline 'SHADA TAPED' (*DWB*16) to send readers' letters in support of the idea to BBC Enterprises, but Lidiard White's persistent illness delayed work on the concept. In 1985, John Nathan Turner explained that "We're toying with the idea of getting Colin [Baker] to fill in the missing bits with commentary," either as a fireside story to Peri, or as a voice over with explanatory captions, but again the nature of the recorded material led people to question the interest such a tape would attract, and the idea was quietly forgotten.

By 1991 however, with *Doctor Who* riding high in the video charts, circumstances were more appropriate, and work began on the SHADA restoration. Initially suggested as a possible concept for the Tom Baker Years tape, SHADA soon became a companion piece to that video, released two months earlier.

Reportedly however Douglas Adams only gave permission for SHADA's release by mistake, signing the contract automatically along with those concerning CITY OF DEATH. Its release was in question, while the possibility that it might infringe a deal Adams



had struck over the film rights for *Dirk Gently's Holistic Detective Agency* was investigated. Eventually it went ahead, with a sticker indicating that his royalties would be donated to Comic Relief providing the only reference to Douglas Adams on its packaging.

On the 4th February 1992, Tom Baker recorded his linking material among the props at the Museum of the Moving Image's Behind the Sofa display. Backed up by video inserts and caption slides, he was to provide the sole cover for the missing scenes, at least on the tape, John Nathan-Turner later commenting (somewhat regretfully) that it had not occurred to him to rehire any of the cast to record their lines as voice-overs.

It is, without a doubt, Tom's style of narration which makes the video, overcoming the earlier doubts of Douglas Adams and Pennant Roberts about a tape which would inevitably contain increasingly little footage as it neared its conclusion. Striding into MOMI (through the exit), Tom (or is it the Doctor? Though not dressed in any way like the Doctor, he continually refers to the Time Lord as 'I') comments that he's always felt at home in museums, turning to the line of monsters on display. "Giant Robot? Beat you cock!" he says, running along the line, repeating this claim and toying with the exhibits until he suddenly reaches a Krarg (withdrawn from a Bonham's auction a few months before). Remembering the story, Baker bellows the word "Shada!". He runs through its concept, cast and crew, wondering where they've got to, scattering in-jokes on Douglas Adams' success and Daniel Hill's role in *Waiting for God* left right and centre, before the opening titles begin. From then on he restrains himself, delivering an effective commentary in tried and tested *Jackanory* style. The narration is faithful to the script, while omitting certain padding scenes (such as Romana and K9's discussion of the TARDIS 'fridge' in episode two), though at one point (as Skagra attacks the car-driver who has given him a lift) the voice-over

explains what's going on in the location footage, even though no scenes appear to be missing here, as they too would have been shot on location. But events would otherwise have seemed a little confusing.

The inclusion in the video package of a compact version of the SHADA scripts made it possible for the narration to avoid tedious detail, concentrating instead on atmosphere while allowing those sufficiently interested to check the details in the script. The scripts are not exact reproductions, having been reset for the booklet, though all stage and technical directions are included unedited. References to planned transmission dates have however been deleted from the establishing pages of each episode (though the ill-fated recording dates have been retained), along with a mention that SHADA is a working title. In addition, a slight mis-ordering of pages means that the **Doctor Who** logo is not visible through the appropriate hole in the booklet's cover, being placed by mistake on the second sheet.

Music for the tape was provided by Keff McCulloch, supposedly in the style of Dudley Simpson, though this intention was rather undermined by the use of a drum machine in the chase sequences. Nevertheless, despite the use of a synthesiser, the more lyrical passages establishing the Cambridge locations in the early episodes do capture something of the Simpson style.

In addition to the musical score, sound effects were added to the recorded footage by Dick Mills (playing the same role he would have held on the original production). Soundtrack oddities include the absence of the 'sphere babble' on a handful of occasions where characters refer to it, slight variations in K9's voice treatment between the (1979) studio material and the location footage (dubbed in 1992), and the use of a different record to that dubbed on in *THE FIVE DOCTORS* for the punting scenes (causing problems for continuity purists attempting to reconcile the two).

Video effects were also added to the brief appearance of a Krarg at the end of part four, while the sphere was Quantelled onto location footage rather more successfully than would probably have been the case in 1979. Other special effects were not so lucky - the model sequences were constructed by the application of image processors to digital freeze frames of models, (the sequences included in the earlier fan reconstruction being apparently unavailable). In places this is clearly visible, as aspects of perspective and lighting remain unchanged by the model's movement. Episode one ends with a fast edited flashback sequence including extracts from *THE CREATURE FROM THE PIT*, *THE POWER OF KROLL*, *CITY OF DEATH*, *DESTINY OF THE DALEKS* and *THE PIRATE PLANET*, among others. This appears to have been edited in 1979 for the original SHADA, as an identical sequence, (of slightly greater length, including more *DESTINY* clips) appears in the earlier fan reconstruction. The concluding shot of the episode, however, shows the MOMI Krarg, composited onto a video screen. Location footage of the Doctor's party investigating the invisible spaceship is later treated in the same way.

The title captions to each episode were freshly produced for the video, in the style and typeface of the Williams era, but follow the cast listings drawn up at the time - hence, certain actors (such as David Brierly, for Voice of K9) are credited for episodes to which they do not in fact contribute, all their scenes being covered by narration.

On its release in July '92, the SHADA reconstruction was greeted with almost universal praise from fandom, and sold much better than the video trade had expected, overtaking the accompanying Daleks and Cybermen - The Early Years tapes in the charts once actual sales, rather than orders, became significant. Its success was well deserved - from questionable material, the reconstruction produced an highly watchable, utterly unique, piece of **Doctor Who**. And if the reconstruction is flawed in places, then that somehow helps to keep it in sympathy with the "Give it a try" spirit of the Graham Williams era. □



Strike out

After “the longest gap between recording and post-production in the history of television”, DAVID OWEN gets to review SHADA at last

UNTIL sometime after its intended transmission date, it would have been necessary, so to speak, to call in the *pools panel* to evaluate SHADA. And, applying the same techniques, more or less, as those deskbound players of imaginary football games, one would have envisaged it as a winner.

Writer Douglas Adams' previous form had produced the undeniably imaginative PIRATE PLANET, and a supremely witty and textually rich reworking of CITY OF DEATH. Tom Baker and Lalla Ward had become, in the space of a mere five stories, a uniquely fascinating leading pair, and producer Graham Williams, having learnt from the late-season financial mishaps of the previous two years had reserved funding for a location-heavy extravaganza, as witnessed by the stagey economies of the studio-bound NIGHTMARE OF EDEN and THE HORNS OF NIMON.

Only subsequently, with what must surely be the longest gap between recording and post-production in the history

of television, has what remains of SHADA become available to us. Our task in evaluating the story's success becomes less like that of the academically dubious sports pundits, and more akin to the far more respectable ancient historian, piecing together arcane artefacts from the distant past by guessing what went between the existing pieces.

As with CITY OF DEATH, the narrative spans both a recognisable contemporary Earth setting and a far more fantastic one, thus enabling the incorporation of easily-identifiable characters with situations limited only by the writer's imagination. With six episodes rather than four, however, and with locations that much more match what they are actually supposed to be,

Some of the concepts in the story are so off-the-wall that they require no dressing up in dramatic twists and turns.

there is far more opportunity for the story to stretch out and revel in them. The bulk of the location work being used in the start of the story, the remains of SHADA give the impression of a much more leisurely-paced story than the script suggests. Most of the scene-setting survives - most of the action was never recorded.

SHADA's remnants suggest a much more lavish production than either NIGHTMARE OF EDEN or THE HORNS OF NIMON. It is worth bearing in mind that the missing recording block would have contained all the ubiquitous running up and down corridors scenes - in this case the corridors belonging to Skagra's ship, the Think Tank, and Shada itself - the final setting never making it on to video tape at all. Nor does the interior of the Krang Carrier Ship.

Such corridor athletics would be entirely appropriate to the pace of this story, which accelerates exponentially as it progresses. Unlike THE SEEDS OF DOOM or THE INVASION OF TIME, this is a genuine six-parter, rather than a four-parter with a two-parter attached. Good pacing like this, as well as continually



shifting setting indicate that the full version of SHADA would never have become boring.

Lively performances from the cast keep SHADA exciting as well. Between them, Douglas Adams and Tom Baker provide a level of witicism that at least equals that in the rest of the season and dwarfs that displayed in the previous story. Daniel Hill's Chris Parsons plays straight man to Baker's Doctor in a way that is reminiscent of Arthur Dent's frequent astonishment with Ford Prefect in Adams' *The Hitch-Hiker's Guide To The Galaxy*. Christopher Neame's Skagra is the character that appears to have survived the cancellation of the final recording block least well, but his thoroughly cold performance in what remains appears to be a one hundred per cent

accurate interpretation of the humourless and efficient villain the script describes - not a bit like The Captain, or Scarlioni. Victoria Burgoyne's Clare Keightly is simply a female equivalent to Parsons - inquisitive and intelligent, capable of being shocked by, but then accepting, the new circumstances forced upon her by the story. Denis Carey's Professor Chronotis appears to be a slightly subdued characterisation, but then **Doctor Who** has spoiled us with its overly animated elderly scientists, such as Professor Rumford in *THE STONES OF BLOOD*.

Keeping the cast this small for the entire six episodes lends an air of simplicity to the plot. This is just as well, since some of the concepts in the story are so off-the-wall that they require no additional dressing up in dramatic twists and turns. The plot consists of a series of revelations - that the professor's room is a TARDIS, that the book is not just a book, and the professor is Salyavin. Incidentally, after a profusion of professors in **Doctor Who** over the years (presumably to avoid dialogue confusion by having academics in the stories who are also doctors) SHADA finally introduces one who is where he belongs - occupying his chair at a university! The attentive viewer will get the pleasure of anticipating these revelations from the clues in the script - others can have it spelled out to them at the time. It is an unpretentious, straightforward script - Adams never stoops to demonstrating his wit or intelligence at the expense of obscuring the storytelling, a lesson his successors could have learnt from. This is a serious story told by someone with a sense of humour, not a silly story told with po-faced seriousness, as would sadly come to dominate **Doctor Who** in years to follow.

A revelation that doesn't take place until the final scene aboard the Doctor's TARDIS is who exactly Skagra is. It is stated he is from the planet Drornid, where a Gallifreyan president had temporarily "set up shop". It is a slight relief that he wasn't *another* renegade Time Lord, and the at-



Season five is remembered as the monster season. Season seventeen can be thought of as the silly monster season.

tentive viewer of **Doctor Who** would by now be so used to retired or exiled Gallifreyans cropping up in all sorts of institutions that Chronotis' circumstances would come as no surprise at all. SHADA in fact does not conflict at all with the series established continuity, and all that remains to keep rivet-counters awake all night now is that there is no way to reconcile the events of SHADA with those in the subsequent *THE FIVE DOCTORS* which re-used some of the location footage.

Just as season five is remembered by **Doctor Who** historians as "the monster season", so season seventeen can easily be thought of as "the silly monster season."

From purely robotic Daleks, via a phosphorescent giant duvet to the giggle-inducing Mandrels and Nimons, this was not an inspiring year for frightening aliens. What footage was shot of the Krargs indicates they posed little threat to the absurdity of the season's extra-terrestrials. Whilst they moved less stupidly than the Mandrels, the same ridiculous flared legs remain, and they look neither crystalline nor composed of coal as the script suggests. The ChromaKeyed flame effect is at least ambitious, but fails to suggest anything other than ChromaKey. Their method of creation, in a tank from slurry, is reminiscent of *THE KROTONS*. Adams' script is full of alternatives should visuals be unachievable and his descriptions often have the qualifier "if we can manage it" appended, yet he appears confident that the tank effect would be successful. It couldn't be worse than the one in *ROBOT*, though, could it?

After watching what remains of SHADA, one could be forgiven for having the impression that the bulk of the story takes place within Chronotis' study. Whilst it *is* a TARDIS, this is not well emphasised in the video release by not having the necessary establishing shots of the door to the study having appeared in the wall aboard the Carrier Ship, on Shada, or wherever. Interestingly, neither the Doctor nor Romana notice that their TARDIS has

materialised inside another until Chronotis reveals what his study is - but we can reconcile this with LOGOPOLIS perhaps as the professor's TARDIS is inert until Clare activates it, and is presumably put to sleep again at the end of the story. The interior of the room clearly is intended to be the interior of the time vessel, since the chameleon circuit does not modify it when it leaves Cambridge - the decor is the professor's own choice. This neatly spikes the theory that the interior of the room might in fact be the exterior of the ship, and hence the Doctor and Romana's ignorance of its true nature.

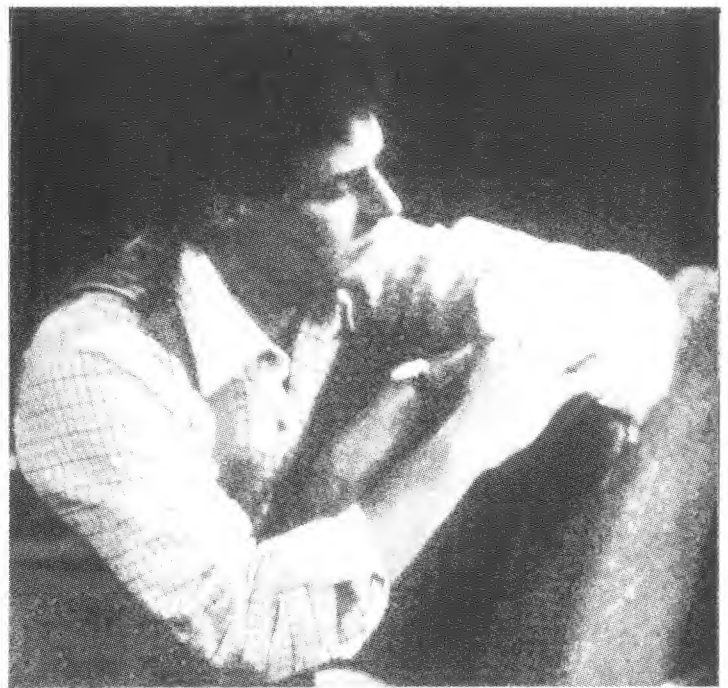
Whilst the storyline is at all times easy to follow, it appears to exist as little more than a device to get the protagonists from one stage to the next of the increasingly cosmic travelogue. *The Worshipful and Ancient Law of Gallifrey* is really just a "McGuffin" to get Skagra to Cambridge and thence onwards in the TARDIS, to Shada. Perplexingly unnecessary is Chronotis' death and subsequent reincarnation. Admittedly, it is rather stylish that he re-appears in night-gown and night-cap, reminiscent of one of Dickens's ghosts. Nonetheless, it's as otherwise pointless a piece of padding as the circuitous route that the book takes from Chronotis' study into Skagra's hands.

It is a pity, from a dramatic point of view, that none of the sympathetic characters choose to side with Skagra in his belief that a Universal Mind would be a good thing. There is no debate on this point whatsoever, leading to Skagra being purely another crazy scientist who wishes to see his work through to the end regardless of the consequences - rather than the far more interesting type of **Doctor Who** adversary, the idealist whose ideals justify a course of action that is unacceptable to the rest of humanity, such as Whitaker in *INVASION OF THE DINOSAURS*. On the other hand, the purity of the good axis in *SHADA* is rather shaken by the discovery of the professor's true identity. It ends up being an "us and them" story - "Skagra is mean and has the nasty Krargs, so we'll dump him in his reprogrammed ship, whereas the professor is a nice old man who the Doctor used to secretly admire, so we'll let him carry on avoiding justice." This attitude is much in evidence in real life, which is why families shelter rapists and murderers, but that, as Douglas



Adams would say, is another story.

Returning back to archaeology from this brief sojourn in the realm of bar-room philosophy, it's worth pondering how the whole story would have felt had the post-production been carried out around



Christmas 1979, as originally planned. That revolution in image manipulation, digital signal processing, was still hovering around the corner, not to surface in **Doctor Who** until the next season, so effects such as Skagra's sphere might have been dependent upon good-old ChromaKey although the use of Quantel was mooted. Ironically, a scene not to survive is that where, upon being attacked, the sphere reforms as many smaller spheres, in true *Sorcerer's Apprentice* style. Whilst this would have been a nightmare of multi-pass re-recording in 1979, it is the kind of job that Quantel can now achieve at the touch of a button.

It is more than a little frustrating that despite their

Douglas Adams' expressed opinion that *SHADA* was not worthy of six episodes is probably true.

worthy efforts to remount, retain, and ultimately re-assemble the story, the BBC failed to hang on to some of the recorded model work, and the animated stills montages that replace it in the video release are as ingenious as they are unconvincing. Mention must go to Keff McCulloch's score which whilst not for one moment convincing anyone that it could possibly be from the pen of Dudley Simpson, is mostly in keeping with the moods and settings. Comparisons between *SHADA* and *CITY OF DEATH* being inevitable, it will always be a matter of wistful speculation as to whether Simpson would have risen to the challenge set by the earlier score.

Douglas Adams' expressed opinion that *SHADA* was not worthy of six episodes is probably true, if considered purely in terms of the intricacy and internal consistency of the story. However, in keeping with its nature as a quest, the story demonstrates that it is better to travel hopefully than to arrive. *SHADA* has a surface texture and gloss that far exceeds that of its three immediate predecessors. Even in the incomplete form in which it finally reached the public, it is a very charming, watchable piece of television indeed. That forgives a lot of sins. Perhaps the Doctor's decision with regard to Salyavin was right. □

Video release

ALTHOUGH gone in the eyes of the BBC, SHADA was not allowed to be forgotten. At the prompting of Doctor Who enthusiast Ian Levine, John Nathan-Turner had a preservation order placed on all the master tapes, to ensure they would not be purged and re-used. Levine was even allowed to keep copies of the footage in his own collection of ar-

Kevin Davies and Richard Landen, Ian Levine edited together a version of SHADA, using *Hitch Hiker* style text graphics to fill in the gaps. It was first shown publicly at one of the Doctor Who Appreciation Society's conventions in 1985. It was here that John Nathan-Turner first mooted the notion of persuading BBC Video to release

the next seven years with the cost of mounting the project always the factor against. Only as video sales of *Doctor Who* tapes began booming in the early nineties did David Jackson, the producer in charge of Doctor Who videos at BBC Enterprises, express serious interest in the project. In his eyes what made the scheme viable was the pro-



work was a potential threat to the project. Rather than use the copied footage, John Nathan-Turner hired facilities at Ace Studios to shoot a new reel of model work using existing slides of the miniatures held by the BBC. The reshoot work was mainly the establishing shots of Shada and the Think Tank, Skagra's ship docking and undocking with the Think Tank, and Skagra's ship dematerialising. Some footage - like Skagra's ship leaving the meadow and the Think Tank exploding - was available still, and used in the video. Some sequences - all those involving the Krarg Carrier, for instance - were never actually completed and so needed to be produced anyway. The video was released in July 1992. □



chive material - a fortunate occurrence as the BBC later lost one of the reels containing most of the model footage recorded in day three.

With help from, among others, James Russell,

SHADA in a format similar to Levine's, but with a narration, instead of text graphics, by one of the Doctors. He favoured Colin Baker, the contemporary Doctor.

The idea percolated for

vision of a ready made set on their doorstep in the form of the highly successful *Behind the Sofa* Doctor Who exhibition at the Museum of the Moving Image on London's South Bank.

Directed by John Nathan-Turner, Tom Baker narrated a series of links in February 1992. The incidental music was supplied by Keff McCulloch, although special sound came as always from *Doctor Who*'s longest-standing crew member, Dick Mills. This was his last Doctor Who work before retiring later that year.

The loss of a reel of model



Video audience

SHADA eventually found its audience twelve and a half years later when a restructured version of the story was released by BBC Video in July 1992.

Despite the uniqueness of the video and the inclusion of a duplicated set of scripts, sales were not particularly good.

The success of any BBC tape is gauged by how quickly it achieves its base target of 15,000 units sold.

However, due to the high cost of SHADA's production, the target was raised to 20,000. To date (June 1993) SHADA

is a long way short of this mark.

BBC Video acknowledges this is mainly due to its high retail price of £19.99 - making it the highest priced single-unit tape on the market, despite its packaging as a twin-pack release.

Since sales returns were analysed BBC Video has reviewed its policy towards making expensive specials tapes (several were cancelled in the wake of this review), and has dropped its recommended retail price for twin-packs to the market norm of £16.99. □



Studio recording

REHEARSALS for SHADA's studio recordings started on 25th October 1979. Then, against growing clouds of industrial unrest the first recording block of SHADA kicked off on-time Saturday 3rd November 1979 in TC3. One of the first sequences done was the very first scene in episode one aboard the Think Tank, as Skagra drains the minds of his fellow scientists. Not only would this quickly free up the artists playing the young scientists, it also enabled the scenery crew to start work dirtying down the set in preparation for recording the scenes with the old scientists.

Aside from a couple of insert shots against a flat from the future Krarg carrier set the remainder of the first day was taken up recording the scenes in the professor's study which required only the primary cast.

On Sunday camera rehearsals got underway at 14:30. Gerald Campion and John Hallett joined the cast for the early sessions, doing all their scenes in the study sets. The remainder of the day concentrated almost solely on completing the study scenes. Towards the end of the day the action moved to the brig aboard Skagra's ship.

The superimposition of a simple spinning cube, shot in soft focus, provided the effect of the ship's internal matter transference system as characters beamed into and out of the brig. Costume tests with the Krargs were also tried out this day, matching in the ChomaKey inlaid flame effects and the piece of 'lightning bolt' film from the BBC graphics unit that would be used whenever the Krargs attacked their targets.

A Krarg emerging from the small regeneration chamber aboard Skagra's ship were the first shots planned for the Monday. In fact these sequences were postponed and were never completed. The remainder of the day's sessions were to be taken up doing a lot of the model work, including the Doctor crawling in the vortex (a recoloured version of the title graphics) between the two TARDISEs (again, postponed and never completed), flying shots of Skagra's ship - including matching the model with the film work, establishing shots of the Think Tank, sequences of the shuttle docking and undocking, views of the Krarg ship, space shots for projection onto the Eidophore screens and, lastly, establishing shots of Shada.

By Monday evening the Think Tank set had been redressed and so all the scenes with the old scientists, leading up to the attack by the Krarg and the hurried flight from the space station, were recorded. These scenes were only just finished in time to meet the 22:00 deadline. A problem with the Think Tank set was identified whereby K-9's operator could not see to navigate the dog as it swung around into the shuttle bay. The scene had to be remounted and re-recorded each time K-9 either crashed into a wall or Nigel Brackley was spotted in shot.

Several insert shots for sequences where Skagra looks into the Doctor's mind and plays back his memories were shot in this session. These included the blotted-out images of characters, and an over-shoulder shot of the Doctor's point of view as he reads the *Worshipful and Ancient Law of Gallifrey*. This shot was

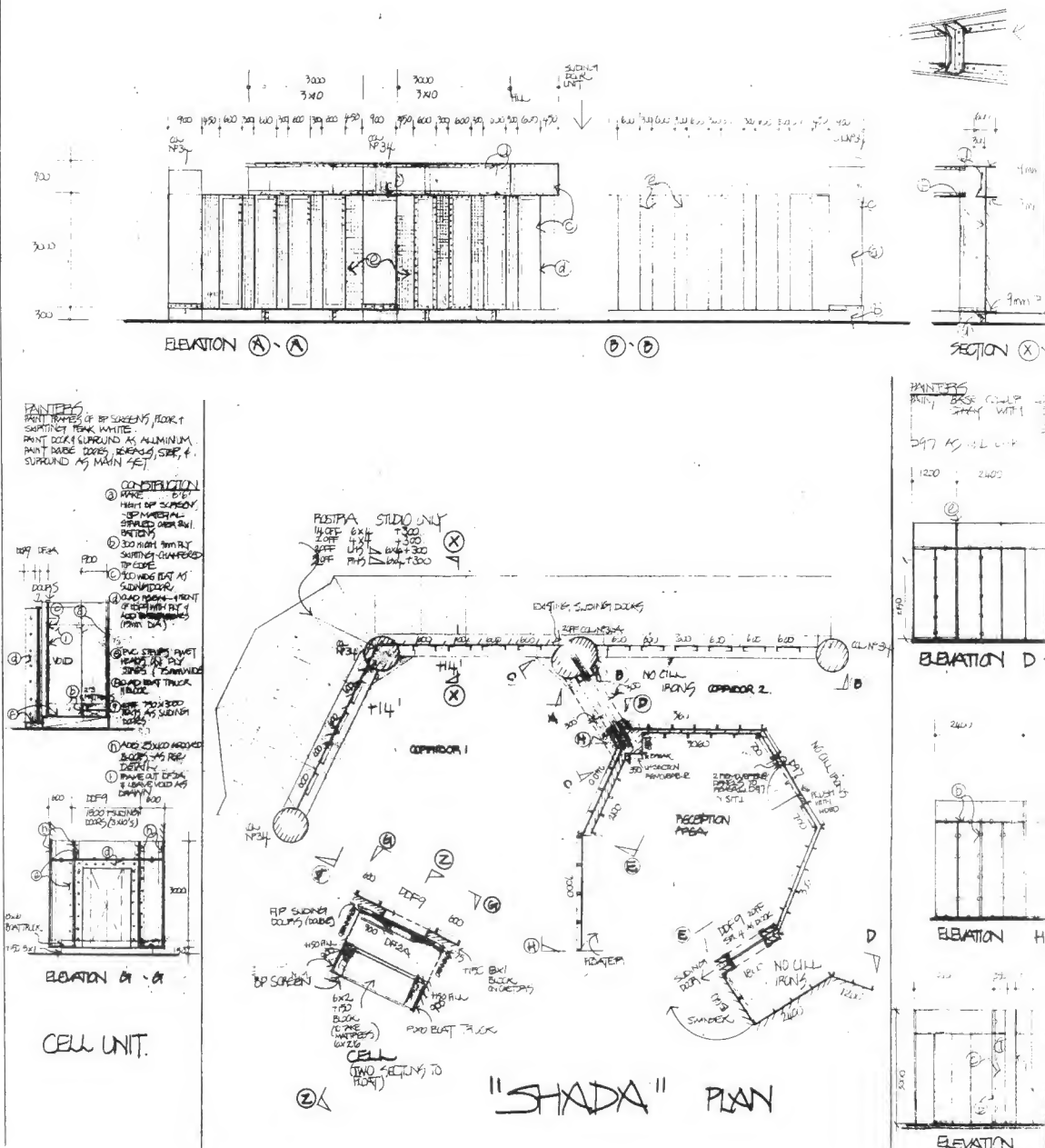
also edited into a sequence with "Insoluble" overprinted for when Skagra attempts to crack the book's code. All these sequences are retained in the video release, with the Doctor's view of the book being used several times as the Doctor 'stands in' for Skagra. One sequence shot (and stored in the BBC ar-

chives) but not used in the video release was for the sequence where Skagra finds that Romana is uppermost in the Doctor's thoughts. This was a 17 second montage of shots of Romana standing stationary in Chronotis study. As the sequence progresses the shots are cut quicker and quicker. □



DR. WHO "SHADA" ● VICTOR MEREETH - DESIGNER ● STUDIO TC3 ● ZERO 29th NOV ● FF

PAINTERS -
BASE COLOUR LEAD - SPRAY WITH BLACK, SILVER & PLUMBLESS
SEE DESIGNER





PENNANT ROBERTS

The director of **SHADA** talked to **IN·VISION's** Jeremy Bentham about the story that, until recently, never was

ON A standard, four-part **Doctor Who** schedule we worked out you would normally aim to do pre-filming first followed by two fortnightly blocks in the studio. In the first fortnightly block you might well have nine rehearsal days and two recording days. In the second fortnightly block you would then perhaps have eight rehearsal days and three days recording in the studio. Given that scenario my preference was always to try and get as many of the "playing" scenes as possible done in the first block, which enabled the actors to get on top of their characterisations. That left all the technical scenes until the second block. That way, although you had less time for acting rehearsals in block two, it gave you more time in the studio to devote to shooting all the difficult and complex material.

An additional bonus of this philosophy was that it gave visual effects longer to build and prepare their bits - they weren't rushing to

complete everything ready for block one. Similarly if Costumes were asked to supply a monster, you would try and give them extra time by scheduling as much of the monster scenes as you could for block two. In my experience, the less you had to throw at them for the first studio, the better the results in the end. That was certainly how I tried to work things on **SHADA**.

Another thing to bear in mind is the inevitable *faff* factor. Early on in the schedule you are more likely to get actors, or even technicians, saying "Hang on Guv, give me more time", or "Can we try that again?" On the other hand, when the clock is ticking away towards the back end of recording, people are more under pressure themselves and inclined to make and take their own decisions that much faster. So my aim was always to get the "faffs" out of the way during non-complicated, "talky" scenes so that everyone would be geared up and ready by the

time we came to doing the complicated stuff.

The only risk was that you might start to get a backlog of complex shots, but that would not happen as long as you properly allocated your time beforehand. On a one-hundred minute **Doctor Who**, say, by the time you've knocked out the titles and the reprises, you are down to between 90 and 94 minutes of material needing to be recorded. Eighteen minutes you might reasonably set aside for film, so that left just over 70 minutes to do in the studio.

During the first block you would aim to complete around 40 minutes, or even 45, leaving you with just over half an hour to do in block two - hopefully all the technically oriented scenes. So *per diem* you got more value from block one, for which you would have rehearsed more anyway so, again, it always makes sense to slot in as many talking scenes early on. What you then needed to do was keep your own very tight

schedule going during each day, just to check you are never getting too far behind.

Douglas Camfield, who was another very "together" director, used to mark up on his running order precisely what scene he ought to be recording at any particular time in the day. So if it was 8:45pm on day one, for example, he knew he ought to have reached shot 57. If he was only on shot 52, then he knew he had lost x minutes worth of time which would have to be made up later. It really is

that precise an industry, and especially on **Doctor Who** you never had any margin for error.

I'm flattered that Graham Williams would think of me every time he wanted a technical director, but quite honestly we would differ sometimes because he would always see the problems in things, whereas my attitude is that problems are only there to be overcome. If you allow a writer to write what he sees in his mind and to translate it onto the page, I, as director, must then do my utmost to translate it into screen terms insofar as is possible given the time and budget considerations. If I subsequently found a problem, then obviously my first recourse would be to go back to the writer and say, "I don't think we can achieve this".

SHADA was a big challenge because Douglas Adams is such a very innovative writer. I think it is true to say that Douglas, having presented another idea to Graham, completed **SHADA** at fairly short notice, so its evolution was very organic and ongoing. Quite a lot of work went into it subsequent to acceptance of the scripts before we arrived at the version I was proposing to shoot. Recently I dug out my old camera scripts and was quite staggered by just how much we were aiming to do. It was an exceptionally technical show and I do wonder if we could have achieved it all given everything we had taken on board.

Skagra's mind draining device is a good case in point. We settled on a sphere because it was a good, simple shape to work with. I knew I could zoom easily in and out using an electronically generated image during the post-production process, without needing to worry about all the problems with 3-D modelling I would have had if we had gone with any other shape. Today's computer graphic techniques will allow you to be more ambitious, but even with what we had in 1979 I knew how much could be done in the time I had for post-production, and therefore



why it made sense to go with a homogeneous shape like a sphere.

Both Graham and I worried initially that crowd control at Cambridge might be a problem, particularly in any scenes involving Tom. I think we got lucky in that it was still early days in the academic year, and so therefore nobody really turned a hair when they saw someone like Skagra, in his silver costume, striding through the streets. They probably thought it was just another pretentious Fresher! Even the film cameras were likely presumed to be merely a crew filming Fresher's Week. Tom's presence was more of a problem. I vividly recall the day we shot all the chase scenes being absolutely amazed that wherever we went, a comet tail of children would follow us. He really was like the Pied Piper in that respect whenever youngsters were around.

People have said Tom is difficult to work with, but really, as long as you match him idea for idea and enabled him to feel secure that his contribution was not being discounted, then very soon he would come on to the wavelength of the story we were doing. He would find a frustration if he believed his ideas were being undervalued, or if he felt he was being put into a machine over which he had no control. He would bite the bullet for a certain amount of time, and then resent the straitjacket. Personally I found I always had a very good working relationship with Tom. We got on because we each knew what the other was about.

SHADA was an expensive show but the one thing a director did not have to worry about then, which he does have to worry about now, was most of the pure costs involved. The equation was balanced differently in those days. You would be more concerned about the time and effort available to you - the resource end of the balance rather than the cost. The production associate and the production unit manager had far more responsibility for the purely money

side of things. The Director would only hear about it if decisions were taken from above that altered what he was planning.

The simultaneous departure of both Graham Williams and Douglas Adams did not cause me any problems on SHADA, although it did as far as the story, "Erinella", I had been asked to write for the season was concerned. Obviously Douglas was getting very stretched because of everything that was happening with *Hitch Hiker*, but neither of them telegraphed any intentions to leave early on in the production of SHADA, and indeed both of them were always highly supportive and there when I needed them. I think it was quite late in the day when I heard they were both going.

I had worked on "Erinella" during Graham's last year. Having found myself with some time on my hands early on, and believing that as I had worked on *Doctor Who* a lot I had quite an understanding of the formula, I felt this was something I would quite like to do. I recall it was well received by Douglas and Graham who helped to expand the notion as I started writing it up. Originally I had thought it might form part of the 1979 season, but then it got deferred. When John Nathan-Turner took over, he stipulated I would have to change some details, because there was going to be a lot of cast changes to match the requirements of the new season, but he did commission me to rewrite it, so obviously he had an affection for



the story as it stood.

What ultimately doomed the project was firstly one or two of John's shows that blew their budgets early on, which killed any hopes of doing an expensive, very technical six-parter to end the year, and secondly the arrival of a new Script-Editor, Christopher Bidmead, who had different ideas about the direction he wanted the show to take.

Obviously I was sad at losing both SHADA and "Erinella", but thankfully John knew me to be an organised director and somebody who was committed to the series, and asked me back once I had completed a few years of very heavy work doing *Tenko*, *Juliet Bravo* and a series of productions for BBC Wales.

Quite honestly there are very few directors who can handle *Doctor Who* because it is a very out of the norm series. Even *Blake's Seven* was comparatively simple in that you are following the conventional drama series guidelines of ten day's

rehearsal plus two in the studio to shoot a fifty minute episode. *Doctor Who* is far more of a logistical headache. It is spread out over a much longer period of time, with a higher proportion of special effects to shoot in shorter time spans. Always you need to work to very rigorous disciplines if you want to avoid overspending time early on, leaving yourself open to horrendous problems later trying to catch up.

You also have to be very accurate timing the amount of material you are recording if you want the cliff-hangers to happen at the right place. Look at what happened when I wasn't allowed to change the cliff-hanger to part one of *TIMELASH*; the episodes got totally unbalanced; too much in part one, not enough in part two - result, all that extra padding that had to be shot during another production.

There really isn't another show like *Doctor Who* anywhere in the world. □



Interviewed for issue 10 of the magazine *GALLIFREY* in spring 1980, director PENNANT ROBERTS talked briefly to Geraint Jones about his sadness at the loss of SHADA:

I WAS heartbroken. It would have been a fitting climax to Graham's era as producer. My production team started work on SHADA last August. We were allocated a week's filming in Cambridge in October, followed by three fortnightly blocks of rehearsal/studio. The dispute broke about our ears as we were about to enter studio for the second time, and lasted until the day following our last studio day.

Every single scene had been rehearsed, and more than half the story recorded. Because of

the heavy demand for Christmas variety shows, the powers-that-be allocated our remaining facilities elsewhere, and could offer no alternative recording time in the near future.

The actors and technical crew were very disappointed - the dispute was none of their making. They deserve a very large vote of thanks for all their efforts. The visual effects team have been slaving away for three months, sometimes over long weekends, in order to meet our deadlines.

Dave Havard's designs in-

cluded three intricate spaceship models, the model of a prison planet, and much, much more besides. All for nothing! But I won't enlarge on the plot and characters.

The whisper is that Douglas Adams has been asked to reshape the story as a four-parter for next season. Doubtless there will have to be some alterations, so any more information from me at this stage may confuse.

Look forward to SHADA - it should be a good tale if ever it gets screened.

Thirteen years later, talking exclusively to *IN-VISION* PENNANT ROBERTS recalls the many problems and pitfalls negotiated during the production of this final serial of the Seventies.

BBC Strike

STUDIO recording block two should have commenced Monday 19th November, recording all the scenes of Chris, Clare and the Doctor in the Cambridge laboratory. Morning camera rehearsals went ahead as normal, but as the cast and production team arrived back from lunch they found the studio doors locked and the sets in darkness. The disputes involving the PAs and the studio technical staff had escalated into a full blown strike, and *Doctor Who* was just one of many casualties. In all the strike would paralyse television production for just under a month, causing a massive backlog of unmade programmes and disrupting BBC schedules well into the following year.

Unable even to start recording, Pennant Roberts had no option but to stand his down teams. Rehearsals went ahead for block three on schedule but even though the strike was resolved on the day recording was planned to begin, the December 1st-3rd slot was scrapped to make way for *The Morecambe and Wise Show*. The sets for block three, although fully constructed, were never erected.

Although the *Doctor Who* office was able to recoup money from the strike, the suspension of production caused upset in its wake, not least to Dudley Simpson whose contract to write six episodes worth of music was not honoured.

On 10th December 1979, SHADA was formally abandoned as a story for *Doctor Who*'s seventeenth season. On Friday 14th December, Graham Williams and Douglas Adams hosted their farewell party in one of the basement conference rooms at TV Centre. Almost the entire cast and team from SHADA were there as well as many other names from *Doctor Who* production over the last few years. At that point, the fate of SHADA was still unknown. The show had a new producer by then so any further developments would fall to John Nathan-Turner to organise.

Pennant Roberts argued that, if they moved fast, SHADA could still be completed in the gap before *Doctor Who*'s next production year got underway, and before the primary cast got booked to other commitments. John Nathan-Turner took up the matter with his boss Graeme MacDonald but ultimately, with so many other shows queuing



for over-booked studio resources, there were no slots free to give SHADA the five days needed to complete it.

In June 1980 a memo was sent to the production office notifying the producer that SHADA had been officially cancelled.

Reactions

Graham Williams

THE PREVIOUS two Christmas times we had been able to skate around, either by rewriting or rescheduling, to get out of that strike that happened every Christmas over that bloody electric clock, even to the point where on my first one as a little Christmas present for me, they decided to put the whole production order in reverse. So we went out and did the OB first, filming next, and studio last, which was an absolute nightmare.

But we could not get out of this one. The doors of the studio were locked, it was that simple, we just couldn't get in there.

We turned up regularly in order for the actors to fulfil their contracts. Legally I had to say to them, 'Look, I'll be there and I'll send you home,' which was

heartbreaking - one of the worst experiences I think I've ever come across.

John Nathan-Turner

WE'D ALREADY spent quite a lot of money on SHADA. Both Graham and I looked at remounting it. Initially we tried for a remount in January 1980. But we couldn't get a studio then. Then when I took over as producer, I tried to tack it on to the end of my first season. But they wanted me to absorb the costs rather than give me additional money for it. I wasn't prepared to do that.

The first year I took over, being fairly selfish, I got 28 episodes through that year and wanted them all to be mine! Having got the 28 through, I then said 'Would you like on top of that another four episodes?'

Actually, Douglas Adams re-cut the script to make it into a four-parter for me. He did that based on the knowledge of what we had already recorded. Pennant Roberts and I went through it, and we decided that we needed four studio days, but we would settle for three long days.

They weren't prepared to give it to us. I don't know why - it was a very economical proposition. In a fortnight, including ten days' rehearsal and the studio, we could have delivered another hundred minutes.

Tom Baker

THE SHADA thing was terribly disappointing. Douglas had written a very clever script - and we had done some excellent filming at Cambridge.

It was a great shame. At the time we couldn't believe it was lost, they'd spent so much on it - we'd done studio work and everything. It was Graham's last story, so it was sad for him - he took me to an American convention to cheer us both up. You see, that was a hazard of

time - they couldn't put a remount in, and if they had tried the cast would have been doing different thing.

Lalla Ward

WE HAD stupendous production problems for a while. We shot the series out of order anyway, and because of delays and over-running we got steadily more and more behind schedule. The team were all working at breakneck speed to complete it all in time.

With SHADA we lost everything that we had done - which was a lot, unfortunately. As I remember, the filming in Cambridge was superb, but overall I just wasn't happy with it. Douglas had written a superb script but it just coincided with a time when I felt fed up with everything. To have worked so hard and got so far advanced was heartbreaking when all that happened was its cancellation.

I'd had to work harder than usual to keep up my performance and at least I thought it would be worth it in the end, with another good cast and a wonderful story. When it was virtually pulled from beneath our feet because of the strike, morale sank very low - I was so depressed and unhappy.

Pennant Roberts

SHADA HAD terrific sets, a super script and a marvellous cast. It was a disgusting shame it was never finished. We'd done some marvellous filming in Cambridge and had done our first studio, which dispensed with all the small actor parts and meant we were down to a small core of Tom, Lalla, and about three others.

We had rehearsed our second studio, the sets were all up, but the studio doors were locked - the strike started on our first day there. It was heartbreaking. We had no choice but to go on rehearsing for the next block, as we were all still under contract. Eventually it all fell through, and it was very, very sad.

Douglas Adams

I THINK it's not such a great story, and has only gained the notoriety it has got because no one's ever seen it.

If it had been finished and broadcast, it would never have aroused so much interest. □



Once upon a Time Lord

CRAIG HINTON assesses the contribution made by SHADA to the history of *Doctor Who*

IN THE years that followed the unfinished SHADA, *Doctor Who* fans would begin to throw plaudits at Graham Williams' successor, John Nathan-Turner, for one major reason: the reintroduction of continuity to the series. Continuity? In other television series, continuity seems to involve nothing more than ensuring that characters and their backstories do not contradict what has gone before - witness the furious letters that flooded into Granada Television when vigilant *Coronation Street* viewers spotted that Ken Barlow's children had aged incorrectly, or when Tracey Barlow spent five years in her bedroom, only to reappear as someone quite different.

The other "continuity" familiar to film and television buffs is shot-by-shot consistency, usually more a problem on film than in a multi-camera studio programme like *Doctor Who*. In fact there are a couple of continuity cock-ups in SHADA: watch what happens to Chronotis' spectacles as he is attacked by Skagra's sphere, for example.

But in *Doctor Who* terms, continuity is far more than any of these. Tulloch and Alvarado describe it in *The Unfolding Text* as "intra-diagetic self-referencing" the phenomenon of aspects and elements of the programme's past being reintroduced into a contemporary story (but I think we'll stick to "continuity"). But it goes even further than this: *Doctor Who* fans give the label "continuity" to gobbets of information that add to the series' myths, a kind of backwards use of the term.

Fans seem to love continuity. Under John Nathan-Turner, every flashback sequence, every reference to Gallifrey, even every use of Ron Grainer's theme as incidental music was greeted with approval in the fan world. Lengthy articles would be written, worthy letters would be penned, hailing JNT for bringing continuity back to the series. But it never really went away.

The first heyday of continuity was during the Pertwee years. Clips of Ogrons and Cybermen in the Scope in *CARNIVAL OF MONSTERS*, the Dalek-on-a-stick *et al* in *THE MIND OF EVIL*, previous Doctors from the Daleks' photograph album in *DAY OF THE DALEKS* - the list is considerable. When Philip Hinchcliffe took over, the more obvious use of continuity waned, save the odd throwaway lines in *DEADLY ASSASSIN*, for example. But most fans would claim that Williams' tenure on the programme signalled the end of continuity, as if he were terrified of acknowledging the series' history.

They protest that nothing was introduced in his era that would have a lasting effect on the programme, no items that could be built upon later. Nonsense. As just one example, SHADA is so packed full of continuity that most fans would throw up.

Suppose we can say that continuity falls into two distinct (though not mutually exclusive) categories: references to *Doctor Who*'s past, and things which enrich that past. Then SHADA is positively overflowing with the latter. But let me begin with an example of the former.

In *FRONTIER IN SPACE*, the Master takes a breather from his Machiavellian plotting, a break from setting Earth and Draconia at one another's throats. What is he reading? Why, H G Wells' *War of the Worlds*, of course. SHADA contains a direct parallel to this. Professor Chronotis, amuses himself in the comfort of his TARDIS by reading... what else but Wells' *The Time Machine*.

Salyavin's backstory is a delightful one, and gives the viewer a typical Adams angle on the Time Lords. We discover that baby Gallifreyans are called time tots, a quite nauseating term that thankfully never survived. And we also find out that Time Lords possess an autonomic brain, yet another example (along with supergallions, twin hearts and respiratory bypass systems) of their physiological differences to humans. Indeed, Salyavin's powers of mind control echo back to Morbius' claim that he was a Time Lord of the first rank, as though the hierarchy of Gallifrey is in some way linked to telepathic prowess. Salyavin was even able to escape from Shada (but how?) under the Time Lords' collective noses, making them forget about their precious prison planet in the process. This does seem to involve the figure 300 years, but being a time traveller Salyavin's relationship with dates can be forgiven.

Obviously, at the heart of SHADA is Shada, the mysterious prison planet of the Time Lords. Our first introduction to its unfortunate guests is quite encouraging: Rungar, a war criminal; Sabjatic, a mass murderer; and of course, Salyavin, the mind thief. Sadly, the revelation of the other prisoners is reminiscent of *LOST IN SPACE*. One Dalek? One Cyberman? The denizens of Skaro and Telos must be frightened! A Wirrn, representative of a race of intelligent waspy things? Even worse is the pot-pourri of naughty Earth people, like Lady Macbeth (who probably wasn't even real), Nero (who wasn't that bad anyway), and Boedicia, the original freedom fighter. Silly continuity, I'm afraid.

Not to worry. SHADA's well is far from dry. Back on Gallifrey, we learn a little more about the legendary Rassilon, father of Time Lord society. Forget validium and the Hand of Omega; before them, we had already had the *Worshipful and Ancient Law of Gallifrey*. One of the recurring problems with Rassilon seems to be that successive writers, in an attempt to top their predecessor, felt the need to create more and more fanciful heirlooms. Beginning with Rassilon's Star and the Eye of Harmony, we soon had the Key, the Sash, the Coronet... and so on. Yet SHADA attempts to rationalise that, explaining that "each of the Artefacts of Rassilon (such as the *Law*) was imbued with stupendous power... Rassilon had secrets and powers that even we don't fully understand". All

this, years before Marc Platt's *The New Adventures: Time's Crucible* turned him into a New Age cross between Gandalf and King Arthur. Indeed, time ran backwards over the Book, an early clue that it was a going to be a lot more important than a reference work.

Since SHADA is about the search for the Book, and subsequently Shada, it seems inevitable that we'd find out a little about the laws and rituals of the Time Lords. Chronotis claims that the Book is over twenty thousand years old - a little at odds with the sixth Doctor's claims in *TRIAL OF A TIME LORD* that Time Lord civilisation was of the order of ten million years old. Still, it's nice to hear this excerpt from the Academy Induction Ceremony: "I swear to protect the ancient law of Gallifrey with all my might and main and will to the end of my days with justice and with honour, temper my actions and my thoughts." More in line with chivalrous knights and derring-do than the staid society that Robert Holmes and others would like us to believe.

It has always been thought (in fan circles at least) that the Time Lords were great jurists. I would imagine that this follows from Hulke and Dicks' *The Making of Doctor Who*, where we are told of "the High Court". Listen to this extract from a Time Lord judge's sentencing: "We but administer. You are imprisoned not by this Court but by the power of the Law." Doesn't that suggest an almost religious adherence to the concepts of justice, as if the Law were their



Continuity

seen to recover). Where's isomorphism now? Perhaps we can explain this away: maybe isomorphism is not merely keyed in to the Doctor's physical form, but his mental form as well. And since Skagra has stolen the Doctor's mind, he could open the doors. Indeed, even his piloting of the TARDIS to Shada is all right - the Book overrode the Ship. Argument settled. But we've still got more to discover about TARDISes.

As revealed in *THE DEADLY ASSASSIN*, the TARDIS is a Type Forty TT Capsule. SHADA repeats this information, but Salyavin points out that they "came out when I was a boy." Since they were obsolete when the Doctor took his, and the Monk, the Master and the Rani all have superior TARDISes, we can only surmise that Salyavin is very old. But did people complain that the kitchens in a Type 40 were too far from the Control Room?

There are a few references to TARDIS circuitry that ring a bell - the Conceptual Geometer and Vortex shields to name but two. But the real thrill comes when the Doctor swims through the Time Vortex. Douglas Adams describes it as being not too dissimilar to the title sequence. And indeed, the Vortex looks like the opening credits, plus a bucket of pink paint. (Strangely enough, most comic strip renditions of the Vortex resemble the first Pertwee title sequence.) When the Doctor explains that he was taught Vortex-swimming by "an ancient space/time mystic in the Quantox", the original script locates the mystic in "the Qualactin Zones." Are these the same Qualactin Zones that house the planet Qualactin, one of the only natural sources of Oollian in the Cosmos (*THE PIRATE PLANET*)?

In my opinion, the most wonderful piece of continuity in SHADA comes at the end. When Romana questions Skagra's knowledge of Time Lord history, K-9 identifies Skagra as an inhabitant of the planet Dromid. Dromid? Apparently, a schism in the College of Cardinals ended up with two Time Lord worlds, Dromid and Gallifrey, akin to the Rome/Byzantium split or the time when there were two Popes. So, what happened to the rest of the time-travelling, regenerating, autonomic-brain-bearing Dromids? I'm sure it's not in *Our Planet's Story*, a Gallifreyan nursery book that most fans would give their eye-teeth for.

I think this all demonstrates that continuity didn't "come back" with season 18. Personally, I love continuity (or intra-diagetic self-referencing, take your pick). But perhaps *Doctor Who* does occasionally have to stand on its current merits, and not the laurels of the past. Especially when they involve Gallifreyan Morse code. □

Continuity didn't "come back" with season 18. It never really went away in the first place.

Audience

It was ironic that the first week in which Douglas Adams' SHADA story did not appear on television, *Radio Times* chose to honour him with both a cover and a five page interior feature on *The Hitch Hikers Guide to the Galaxy*.

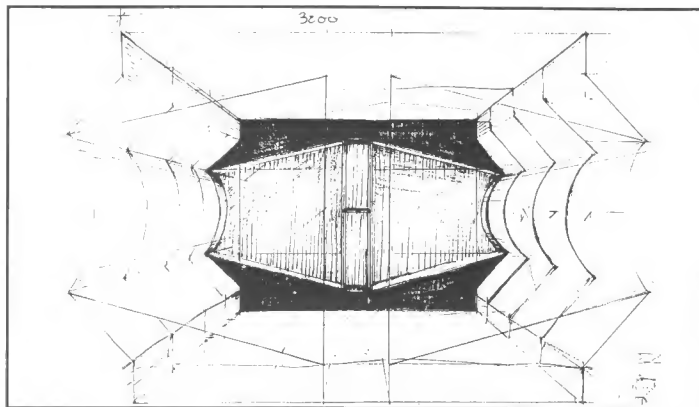
The issue proudly displayed *Into the Eighties* over a front page depiction of a star-spangled hand thumbing a lift, and commemorated the first transmission of season two of Adams' science-fiction series. The BBC broadcast one episode per night at 10:30, Radio 4, Monday 21st through to Friday 25th January 1980.

Talking to the author about this new series, a passing reference was made to Adams' contribution as script editor on *Doctor Who*, although only to highlight the virtues that writing for radio affords authors compared with the budget constraints of television. The feature, 'Mind Pictures' by Ernie Eban, not only served as an introduction to Adams' vision of *Life, the Universe and Everything*, but also went into comprehensive depth about the making of this complex radio serial, whilst being unequivocal in its praise for the writer's achievements so

far. Of the fate of SHADA, however, there was no mention.

Outside the ranks of the BBC and *Doctor Who* fandom virtually nobody knew of the fate that had befallen SHADA. By January the long-running strike by PAs and technicians, which had crippled TV Centre for over a month, was over and the list of shelved or axed programmes was considered stale news. As far as the public at large was concerned the series had ended after part four of *THE HORNS OF NIMON*, with little in the way of subsequent announcements to say when, or if, it would return.

Covering the loss of SHADA from six Saturday evening slots caused few headaches for the Corporation's programme planners. The light-weight action/adventure series *Wonder Woman*, which had been running before *Doctor Who* in previous weeks, was shunted forward to 5:50 p.m. on January 19th to offer some science-fiction competition against ITV's comedy s/f import, *Mork and Mindy*. The *Pink*



Panther Show filled the twenty-five minute *Doctor Who* slot.

Cartoons, or *fillers* as they are so often titled, are perennial fail-safes for programme planners. Firstly they are very cheap to purchase, and secondly, as they are generally sold for syndication, they require almost nothing in the way of prior clearancing or agreements to broadcast.

For loyal *Doctor Who* viewers the looming gap between seasons seventeen and eighteen would be the longest in the series' history - a total of 33 weeks, nearly seven months. Incoming producer John Nathan-Turner was

able to keep the show in the public eye to a degree, sanctioning two stories for the traditional summer fortnight of *Doctor Who* reruns in mid-August. Allocated nightly slots around 6:25, Monday to Thursday, August 5th-15th, Nathan-Turner selected the two season seventeen stories given highest critical approval by fans, *DESTINY OF THE DALEKS* and *CITY OF DEATH*.

It was a successful gamble. The repeats averaged just over six million viewers per episode, curiously about one million more than would watch the first four serials of season eighteen in the coming autumn. □

Trivia

THE Think Tank computer voice was actually meant to be a recording of Skagra giving the quarantine message, but the voice-over was never recorded. For the video release, David Brierly recorded the message at the same time as he did the K-9 scenes which still had to be dubbed.

The simultaneous resignations of Graham Williams and Douglas Adams was the first time in the show's history that producer and script editor had quit at the same time. Normally, one had stayed on to provide a point of continuity for the newcomer.

Douglas Adams has stated he would never write (or license to be written) the novelisation of SHADA: "I will never write SHADA," he once commented, "I just don't think it's up to much." However, he did grant permission for Jonathan Way to write the story for publication in the DWAS *Cosmic Masque* magazine, and for DWAS to publish a *Plotlines* summary. The magazine adaptation ran for six issues (numbers 13 to 18), and are still available. Douglas Adams himself reused several ideas from SHADA, including the character of Professor Chronotis, for his novel, *Dirk Gently's Holistic Detective Agency*, saying: "When it was clear that SHADA was dead in the water, I yanked it back out again. There's no point in wasting stuff." Lance Parkin's article *Total Perspective* in *IN-VISION* #33: *THE PIRATE PLANET* discusses the reuse of Adams' ideas and themes from *Doctor Who* in detail.

Ironically, about the time SHADA was (not) being made, former *Who* director Tim Combe contacted Graham Williams. Combe was the first drama producer to work on videograms at BBC Enterprises and together with *Who* stalwart Terrance Dicks was interested in putting together a tape of



Doctor Who clips. Amongst other material, Combe had watched *AN UNEARTHLY CHILD* and thoroughly enjoyed it. Sadly the project was never seriously pursued.

Graham Williams went to work for Anglia Television of *Tales of the Unexpected*, and then produced *Supergran* for Tyne Tees in 1987. He later left television to run a hotel at Tiverton in Devon, where he was a councillor. He died in a tragic shotgun accident in August 1990. Graham Williams gave what was to be his final fan interview to *IN-VISION*, and his contribution to the magazine was invaluable. To him, we respectfully dedicate this season's issues.



Narrative

THE year the story is set in is not given explicitly, but the month is said to be October. Since *CITY OF DEATH* as a contemporary story was explicitly set in 1979, presumably SHADA was assumed to be set in 1980. We do know from Wilkin and the Doctor that his previous visits to St Cedd's college were in 1964, 1960, 1955 and in 1958 he was there but in a different body.

K-9 does not appear until part two of the story.

When the Doctor first meets Chris Parsons he asks: "Who are you?" to which Parsons replies, "Chris Parsons - Bristol Grammar School and John's" referring to his education in Bristol and St John's college, Cambridge. From then on the Doctor refers to Parsons as "Bristol." This eccentricity is not in the rehearsal scripts.

The Think Tank is actually the *Foundation for the Study of Advanced Sciences*. The Think Tank is hundreds of light years from Earth - the journey would

take 39 astrasiderial days at Skagra's ship's full warp drive - presumably Skagra has taken this long to get to Earth. The scientists on the Think Tank are given titles in the rehearsal script and initials in the recorded programme. The names (including both) are: Doctor A. St John D. Caldera (neurologist); A. S. T. Thira (psychologist); Professor G. V. Santori (parametricist); Doctor L. D. Ia (biologist); Professor R. F. Akrotiri. The Doctor describes them as "Some of the greatest minds in existence."

Skagra set up the Think Tank for the pooling of intellectual resources by electronic mind transference. The scientists did not realise the scale of his plans until after they had built the sphere - at which point Skagra stole their minds. His eventual plan is to use Salyavin's powers to help him put his mind into everyone else's in the universe (which might take thousands of years to complete) so that every mind is part of a single universal mind - Skagra's.

Caldera describes Doctor Skagra as a geneticist, astro-engineer, cyberneticist, neuro-structuralist, and moral theologian. K-9's metabolic analysis indicates that Skagra was from Dromid (where the rival Time Lord President set up after a schism in the College of Cardinals).

Skagra's sphere subjects its victims to psycho-active extraction. According to K-9, the sphere travels at a velocity of 15.3 (presumably miles per hour).

Skagra's ship identifies the Doctor's TARDIS as a Type 39, possibly Type 40. The ship itself is beyond K-9's ability to analyse and is about 100 metres long. It appears identical to the other ships on the Krang Carrier's flight deck. Skagra says he designed the ship himself.

Skagra says he has spent his life finding Salyavin. □

SHADA

Italics show those whose contributions were not included in the video.

CAST

Doctor Who Tom Baker
Romana Lalla Ward
Voice of K-9 David Brierly (2-6)
Professor Chronotis Denis Carey (1-2, 4-6)
Skagra Christopher Neame
Chris Parsons Daniel Hill
Clare Keightly Victoria Burgoyne (2-6)
Porter (Wilkin) Gerald Campion (1-3, 6)
Voice of Ship Shirley Dixon
Professor Caldera Derek Pollitt (4-5)
Krarg Commander Harry Fielder
Krargs Lionel Sansby, James Muir (4-6), Derek Sutherland, Reg Woods (5-6)
Krarg Voices James Coombes (1, 4-6)
Street singers The Cambridge Choristers (2)
Policeman John Hallett (6)

Small and non-speaking

Young scientists Graham Cole, Terry Creasey, Norman Bradley, Ken Sedd, Tony Graham (1)
Old scientists John Dolan, Ernest Jennings, Johnny Clayton, Max Mundy (4-5)
Car driver (film) David Strong (1)
Passers-by (film) Tria Lining, Beth Turner, Lynn Goliday (1)
Students (film) Nicky Ryde, David Cole (1, 6?)
Students/passers-by (film) Richard English, Harry Bunge (1, 6?)
Don (film) Colin Thomas (1)
Man fishing (film) James Muir (3)
Lab technician/passers-by (film) Roger Neate
Prisoners on Shada (5-6):
Lucretia Borgia Ann Lee
Boedicia Joan Harsant
Lady Macbeth Shirley Conrad

Salome Julie Le Rousse
Executioner John Cannon
Rasputin Derek Moss
Nero Barry Summerford
Gladiator Steve Kelly
Genghis Khan Dave Cooper
Space monster aliens (supposedly to be a Dalek, a Cyberman, and a Zygon) Steve Ismay, Ridgewell Hawkes, Les Shanon

SHADA CREW

Writer Douglas Adams
Copyright (K-9) Bob Baker, Dave Martin
Title music Ron Grainer and the BBC Radiophonic Workshop
Incidental Music Dudley Simpson
Special Sound Dick Mills
Production Assistant Ralph Wilton
Director's Assistant Jenny Doe (film), Olivia Bazalgette (studio)
Assistant Floor Manager Val McCrimmon
Floor Assistant Barbra Jones
Studio Lighting Mike Jefferies
Technical Manager Tony Bate
Studio Manager John Hartshorn
Grams Operator Gordon Phillipson
Vision Mixer James Gould (studio 1), Sue Thorne (studio 2)
Electronic Effects Dave Chapman
Videotape Editor Rod Waldron
Senior Cameraman Alec Wheel
Crew 11
Show Working Supervisor Chick Hetherington
Film Cameraman Fintan Sheehan
Film Camera Assistant Colin Chase
Film Sound Recordist Ron Blight
Grips Stan Sweetman
Film Operatives Mike Smith, Stan Cresswell, Johnny Watson, Jimmy Hughes
Film Operations Manager Ian Brindle
Film Editor Tariq Anwar
Costume Designer Rupert Jarvis



Make-up Artist Kim Burns
Make-up Assistants Sinikka Ikaheimo, Blaize Bettinson, Kim Vines, Christine Greenwood
Visual Effects Designer Dave Harvard
Visual Effects Assistants Nigel Brackley, Stephen Cambden
Properties Buyer Helen Mackenzie
Design Assistant Les McCallum
Designer Vic Meredith
Production Unit Manager John Nathan-Turner, Kathleen Bidmead
Script Editor Douglas Adams
Trailing Producer John Nathan-Turner
Producer Graham Williams
Director Pennant Roberts

VIDEO CREW

Inserts
Presenter Tom Baker
Links recorded at The Museum of the Moving Image, London
Cameraman Gerry Ellis
Sound Dave Hill
Make-up Erica Wareing
Lighting Ian Dow
Krarg Supplied by Lorne Martin
SHADA Post Production
Incidental Music Keff McCulloch
Special Sound Dick Mills
Sound Dubbing Gemini Audio
Researcher Ross McGinley
Video Tape Editor Simon Ashcroft
Additional Effects Ace Editing
Producer/Director John Nathan-Turner

Planned TX

Part One - 19th January 1980
 Part Two - 26th January 1980
 Part Three - 2nd February 1980
 Part Four - 9th February 1980
 Part Five - 16th February 1980
 Part Six - 23rd February 1980

Filming

Cambridge, 15th-19th October 1979
 BBC Television Film Studios, Ealing, 22nd October 1979

Outside rehearsal

25th October - 30th November 1979 (excluding recording days - first two block only?)

Recording

Studio 1 - 3rd, 4th, 5th November 1979 (TC3)
 3: Reh 12:00, Rec 19:30-22:00
 4: Reh 10:30, Reh/Rec 14:30-17:15, Rec 19:30-22:00
 5: Reh 10:30, Reh/Rec 14:30-17:15, Rec 19:30-22:00
Studio 2 - 19th, 20th November 1979 (TC6)
 19: Reh 12:00, Rec 19:30-22:00
 20: Reh 10:30, Reh/Rec 14:30-17:15, Rec 19:30-22:00
Studio 3 - 1st, 2nd, 3rd December 1979 (TC6)
 1: Reh 12:00, Rec 19:30-22:00
 2: Reh 10:30, Reh/Rec 14:30-17:15, Rec 19:30-22:00
 3: Reh 10:30, Reh/Rec 14:30-17:15, Rec 19:30-22:00

Gallery sessions

26th November 1979, TC3 - Reh/Rec 19:30-22:00
 6th December 1979, TC3 - Reh/Rec 11:00-22:00 (electronic effects)

VT Editing

(These are spool recording dates, and may have been for video effects or assembly work such as images from previous stories)

7th November 1979
 23rd November 1979 ('Extras')

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4: 02349/2804	4: 02349/9054	4: LDLB024W
5: 02349/2805	5: 02349/9055	5: LDLB025P
6: 02349/2806	6: 02349/9056	6: LDLB026J



Magazines

Castrovalva 5, July 85
Cybermag 2, March 88
Doctor Who Monthly Magazine 44, 45, 47, 70, 81, 83, 88, 92, 117, 122, 154, 156, 167, 189, WS81, WS85, WS86
DWB 16, 23, 29, 54
Eye of Horus 8, March 85
The Frame 6, May 88
New Whovical Express 3, Jan 88
Plotlines - Shada (DWAS)
Proteus 3, Feb 91
Spectrox 4, Sept 86
Starburst 86, Sept 85
Stock Footage 2, Oct 84
TMOV Zine 16, Dec 90
TV Zone 12, Oct 90
Wholine Monthly 9, Feb 91

Books

ADAMS, Douglas, *The Hitchhiker's Guide to the Galaxy* series (radio, novels, television, bath towel, etc.), and *Dirk Gently's Holistic Detective*

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Television

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 Coronation Street (Granada)
 Doctor Who (BBC)
 Goodbye Mr Chips (BBC)
 Juliet Bravo (BBC)
 Lost in Space
 The Morecambe and Wise Show (BBC)
 Mork and Mindy
 Oliver Twist (BBC)
 The Pink Panther Show
 Supergran (Tyne Tees)
 Tales of the Unexpected (Anglia)
 Tenko (BBC)

Wonder Woman
Doctor Who
 Carnival of Monsters
 City of Death
 The Creature from the Pit
 The Daleks
 Day of the Daleks
 The Deadly Assassin
 Destiny of the Daleks
 The Five Doctors
 Frontier in Space
 The Horns of Nimmon
 Invasion of the Dinosaurs
 The Keeper of Traken
 The Krotons
 Logopolis
 The Mind of Evil
 Nightmare of Eden
 The Pirate Planet
 Planet of Giants
 The Power of Kroll
 Pyramids of Mars
 Robot
 The Seeds of Doom
 Shada
 Spearhead from Space
 The Stones of Blood
 The Time Meddler
 Timelash
 The Trial of a Timelord
 An Unearthly Child
 The War Machines

Video

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